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## **GUIDE TO THE PATNA MUSEUM.**

(STONE SCULPTURES, BRONZES AND  
TERRACOTTAS.)

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Museum is open to the public free of charge on all days except on Fridays when a fee of annas four per head is charged. It is closed on Mondays. Hours during which the museum is kept open are as follows:—

April to September—8 A.M. to 11 A.M. and 2 P.M. to 6 P.M.

October to March—10 A.M. to 5 P.M.

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### **MUSEUM HOLIDAYS.**

Holi	...	...	...	3 days.
Durga Puja	...	...	...	2 days.
Independence Day	...	...	...	1 day.

## IMPORTANT DATES.

Buddha, 623 B.C. to 543 B.C.

Mahavira, 599 B.C. to 527 B.C.

1. Maurya period—320—185 B.C.
2. Sunga period—185—73 B.C.
3. Saka and Kushana periods—70 B. C.—320 A. D.
4. Late Andhra period—2nd Cent. A.D.
5. Graeco—Buddhist—Iranian art—1st Cent. B. C.—4th Cent. A.D. ...
6. Gupta period—C. 320—600 A.D.
7. Subsequent phases—7th—13th Cent. A.D.
  - (A) Pala art—8th—12th Cent. A.D.
  - (B) Orissa art—7th—13th Cent. A.D.
  - (C) Manbhūm art—10th—13th Cent. A.D.
  - (D) Central and Western schools of northern India—7th—12th Cent. A.D.

## **GUIDE TO THE ARCHAEOLOGICAL SECTION OF THE PATNA MUSEUM, PATNA.**

An inaugural meeting of the Bihar and Orissa Research Society was held on the 20th January, 1915. At this meeting it was proposed to establish a museum. In consequence of this proposal Government appointed a committee to work out a scheme for the establishment of a Provincial Museum at Patna. The Committee's report followed in due course, but such was the financial stringency due to the Great War that Government found it impossible to provide the 3 lakhs of rupees required by the Government Architect for a building. In 1916 the collection of exhibits proceeded steadily and, it is interesting to note that these were housed at first in the Commissioner's bungalow and later moved to the north wing of the Patna High Court. In April, 1917 the Patna Museum was formally established and the distinguished ethnologist and anthropologist the late Rai Bahadur Sarat Chandra Roy, was appointed the first Curator. With the ever-increasing exhibits the Museum had to be expanded as the Patna High Court wing could not accommodate them.

Meanwhile the construction of the new building for the Museum proceeded apace and on its completion it was opened on the 7th March, 1929.

The building in which the Museum is now housed is the best specimen in Patna of the Indo-Saracenic or Moghul-Rajput style of architecture. It is a two-storied building, designed to suit the requirements of a modern museum and is fully adapted to its purpose. This handsome structure is thus both ornamental and useful, and is a notable addition to the modern public buildings constructed by Government at Patna, since this ancient and historic city became once again the capital of the Province of Bihar in 1912. Erected and equipped as it has been at a total cost of Rs. 3,20,000, it has been rightly pronounced by competent judges to be one of the most beautiful museums in India.

In this Museum we shall take you first to the pre-historic fossil tree and then through the pre-Aryan periods to the relics of the Vaisali Republic, and on to the Mauryan period when India was virtually ruled from Pataliputra, the site of the modern Patna, by Chandragupta and the Great Asoka, 300 years before Christ.

We may well begin with a short sketch of old Pataliputra, the ancient site of modern Patna. Legend tells us that the Lord Buddha on his way back from Rajagriha (the modern Rajgir) in the 6th century B.C. found on this site a city named Pataligama in the ancient kingdom of Magadha and predicted that this would become the chief town Pataliputra; and he also predicted three sources of danger to its existence, viz. fire, water and internal dissension. Shortly afterwards, Pataliputra in fact replaced Rajagriha as the capital of Magadha. Megasthenes has left us a detailed description of Pataliputra, the then capital of India as it was in C. 300 B.C. Under Asoka in the 3rd century B.C. Buddhist Pataliputra sent out its edicts far and wide and became the intellectual capital of the East. All this was during the sway of the Mauryan dynasty. The Sunga dynasty which followed in the 2nd century B.C. witnessed the reassertion of Brahmanism. The storm burst and various conquerors, Greeks, Bactrians, Scythians, Parthians and Kushanas overran the Provinces ruled from Pataliputra. From the 4th century A.D. onwards the Guptas of Magadha made a valiant attempt to collect the thread of unity again at Pataliputra. The Chinese traveller Hiuen Tsang who visited Pataliputra in the 7th century A.D. records that he found it an old city, long deserted with many Hindu and Buddhist ruins scattered over the countryside. From the 8th century A.D. Pataliputra and Magadha became part of Bengal and the capital of Magadha was transferred to the town of Bihar (now Bihar Sharif), the last abode of Buddhism in India. Meanwhile, by C. 450 A.D. the celebrated Buddhist monastery at Nalanda had been founded, the most magnificent and celebrated university of Buddhist learning in the world. The Chinese traveller pilgrim Hiuen Tsang was admitted as a student to this ancient university and has left us a vivid story of its grandeur. In the 12th century A.D. the province passed under Muhammadan rule of the conqueror Bakhtiyar Khilji and later it became a province of the Moghul Empire. In the 18th century it came under British rule.

The Archaeological Section of the Patna Museum includes unique and beautiful specimens of Indian art.

### **PRE-HISTORIC ANTIQUITIES.**

The pre-historic antiquities are exhibited in Gallery no. 1. The Palaeolithic stone implements were mostly found at different places in the Chota Nagpur Division of the State of

Bihar. Some of the beaked or keeled scrapers are peculiarly interesting because similar stones are characteristic of the earliest of the upper Palaeolithic deposits of Europe, belonging to the Aurignacian period and also because something like them was used by the Bushmen of South Africa.

The implements of the Neolithic Age at the Museum are equally representative in character. They were found in the State of Bihar. A representative set of stone implements ranging from the early Palaeolithic to the Neolithic Age have been received from the Fitz-William Museum, Cambridge.

We know that in some parts of Southern India Neolithic Culture passed directly into the Iron Age, but in the State of Bihar a Copper Age intervened. Most of the Copper Age implements at the Museum such as celts, axe-heads, etc., were found in different parts of Bihar, viz., Palamau, Ranchi, Manbhum and Singhbhum and they show a definite culture that was in existence during the Copper Age.

Special attention may be paid in the Pre-historic Section to the scraper (no. 584); knife (no. 666); bone shaped hammer of green coloured gneiss (no. 266); celt of grey schist stone (no. 267); axe of greenish grey gneiss (no. 278); copper bar celt, one side of which is concave and the other convex (no. 220); copper axe-head (no. 10557); double-headed copper axe-head (no. 237) and last but not the least the harpoon (no. 3817).

Besides articles of the Stone Age and Copper Age, the Museum possesses a few ancient bronze ornaments, plates, jars, pots and bells, etc., which were discovered in the ancient graves in Chota Nagpur, locally attributed to a pre-Munda people whom tradition calls the Asurs.

### **MOHENJODARO AND HARAPPA ANTIQUITIES.**

The excavations at Harappa were carried out between the years 1920-21 and 1933-34 and those at Mohenjodaro between the years 1922—1927. The excavations at these two places have revolutionised our previous ideas regarding the pre-historic civilisation of India. The art of Harappa is similar to that found at Mohenjodaro and it has disclosed evidence of a civilisation in the 3rd millennium B.C. On account of the close relation and mutual dependence of the discoveries made at Harappa and Mohenjodaro, the finds from these two sites,

which have been kindly lent by the Director-General of Archaeology in India, are exhibited at the Museum near each other.

Striking examples of the Harappa and Mohenjodaro civilisation may be seen in the terracotta human and animal figurines, statuary (casts of which are on show), decorated and plain pottery, faience and paste objects, copper and bronze objects and seals and sealings (casts of which are on show), etc.

## STONE SCULPTURES.

### Maurya Period.

Two of the oldest Mauryan sculptures found in Bihar are now in the Indian Museum at Calcutta. According to Dr. Buchanan these were rescued by him over a century ago from the Ganges near Patna, opposite to the suburbs above the town. Both bear inscriptions which have been the subject of much controversy. One is said to be Udaya, the founder of Pataliputra and the other, which is headless, is said to be his son, the great Emperor Nandivaradhana of 5th century B.C. They are of gigantic size, the former being 6'—7½" high and the latter without its head 6' high. The Patna Museum shows their models in plaster of Paris. (Cast Register nos. 3 and 37.) The originals are of sandstone which was the material used by Asoka for his famous pillars. Both figures bear a high polish.

Probably the high water mark of Mauryan sculptural art is to be found in the Didarganj Yakshi (No. 134) which was discovered on the 19th October 1917 by accident on the banks of the Ganges, a few miles from Patna. It was fortunately rescued in time to find a home in the Museum. The figure is that of a female Chauri Bearer, 5'—4" in height (6'—9½" with pedestal), cut out of a single piece of somewhat variegated Chunar stone with a mirror-like polish over its entire surface. Unfortunately, the nose is damaged which gives a somewhat flat appearance to the full round face with its pronounced little chin. The left arm is broken away as also the left side of her garment; in her right hand, also slightly damaged, she holds the chauri (fly whisk). The very full breasts are in striking contrast with the slender waist, a characteristic which appears to persist throughout the earlier periods of sculptural art in Bihar. The whole figure is in a slightly stooping attitude indicating of the woman's duties as a chauri

bearer, giving movement to the whole form. The stoop and the slight hollow above the waist line at the back conform to the description in Indian literature "drooping with the weight of beauty" caused by the exaggerated breasts.

. Excavations at Bulandibagh and Kumrahar (Pataliputra) by the Archaeological Department have yielded fragments of sculptures and stone umbrellas. The fragment from a very thick plate with smiling head wearing a high turban of twisted cloth is carved in grey black sandstone with high polish (no. 1425). (See **Plate I.**)

The torso of the hip and thigh portion of a male figure modelled in the round, polished in front, cloth around hips, is gathered on left, twisted on right, falling with a broad loop ends in front (no. 4426).

The fragment of a flat piece of grey sandstone with black spots highly polished on front, back and side is a beautiful example of Mauryan art. The front has thin and fine ribs in relief (no. 4430). There are a few more fragments of the description given above in the collection.

Lohanipur which is not far from the other two sites of Bulandibagh and Kumrahar yielded in 1937 one of the oldest Jaina figures of a Tirthankara, a nude torso (2'—2¼" in height), i.e., the head and arms missing and the legs broken away at the thighs with a very high surface polish. The narrow chest and slender form of the torso are striking (no. 8038).

In 1940 a fragment of a highly polished buff sandstone head of a male which is mutilated from above the tip of the nose was also discovered at Lohanipur. It is 6" in height (no. 10343).

The polished lion's head (no. 2771) from Masarh, district Shahabad is another fine example of Mauryan art. The face is highly polished. It is cut out of a single piece of dark buff sandstone with black spots. (See **Plate II.**)

The Bull Capital (no. 2770) from Hajipur is also another striking example of Mauryan art. Four bulls are shown below a rectangular block on front and back in low relief. The heads of the bulls which are now missing must have been turned to the side. There is a socket hole on top of the rectangular block. It is made of dark buff sandstone, spotted black. (See **Plate II.**)



## SUNGA PERIOD.

Changes of rulers and dynasties do not necessary coincide with changes of form and style. A few sculptures of the Sunga period have been found in Bihar in recent times. The Mithuna couple in buff sandstone is a fine example of this period (no. 8178). The male and female figures stand under an Asoka tree, her left arm resting on his left shoulder, while he apparently holds a drinking vessel in his left hand towards her. The attitude of partial abandonment moderated by shyness as indicated in the averted face of the woman, is cleverly delineated. The slab is perforated between the two figures above and below. (See **Plate III.**)

Another very beautiful specimen is the rectangular quasi-ionic Capital of a pillar (no. 187) unearthed in Bulandibagh (Pataliputra) during Col. Waddell's excavation in 1896. It is carved on the two main faces with a lotus shoot "Palmette" in the main field, a three-peaked mountain device below, on either side. (See **Plate IV.**)

The two fragments of cross-bars from railings recovered from Bodh Gaya are also fine specimens. One of these cross-bars has two handsome medallions, one with an attractive head wearing ear ornaments, surrounded by a conventional lotus design; the other with a simple lotus design alone. One of these cross-bars is inscribed with three Brahmi characters—“*Jayata*” (no. 6564.)

The two cross-bars (nos. 1321-1322) from railings and the fragments of coping stone (no. 1323) from Bharhut Central India, may be seen on the northern side of the Sculpture Gallery. These cross-bars have beautiful lotus medallions on one side and “*Mangala ghata*” with lotus in medallion on the other side. One of these bears an inscription; “*Se(?) pugutaye bhikhuniye danaim*”, i.e., the gift of Bhikhuni Sepagupta. The fragment of the coping stone (no. 1323) is shown with a full blown lotus flower in central row.

## KUSHANA PERIOD.

The school of Mathura in the Kushana period asserted its influence on the iconography and form of Indian sculpture in Northern India including Bihar. A fine example attributed to the Kushana period can be seen in the buff sandstone torso of a male figure (no. 3981), which was unearthed

in Kumrahar (Pataliputra). The back of the figure is relatively flat and is crossed by a folded garment from left shoulder to right knee.

Another interesting example of the Kushana period is a fragment of post (no. 5812) with part of one panel preserved showing upper part of a female figure, her arms upheld by a male figure behind her and the figure of a child with some objects in his raised left arm behind the man. (See **Plate IV.**)

Some other interesting examples of the Mathura School which may be seen in the Sculpture Gallery are as follows:—

- (a) Fragment of Ayagapata having triratna fish tailed devices all round (no. 5811). There may be seen on its left and bottom a humped bull, leogryph and winged horses, etc., and in the right corner conch shell.
- (b) Fragment of slab (no. 5829) with two standing Bodhisattvas whose right hands are raised and the left akimbo.
- (c) Seated image of Hariti (no. 6337) with legs wide apart. One infant sits on her left leg and another squats between her legs. Pearl necklace pendant between breasts and scarf on her left shoulder crosses the chest above the breasts.
- (d) Relief plaque (no. 7606), with female figure 'Prithvi' whose legs are wide apart, knees drawn up laterally and elbows rest on knees. Beaded chain is shown between her breasts.

Besides Mathura, Pataliputra and Bodh Gaya have also yielded beautiful examples of this period, which are arranged in chronological order in the Sculpture Gallery.

### **LATE ANDHRA PERIOD.**

There are some interesting examples in stone including works in stucco of the 2nd half of the 2nd century A.D. A part of a coping stone carved in white-grey marble showing the head of a Yaksha in its right corner and a garland supported by two male figures may be noticed in the eastern Verandah (no. 6017). There is also a beautifully carved cross-bar with lotus-medallion in the same material (no. 6016.)

Besides the above there are some interesting stucco heads of the same period exhibited in Gallery no. 1 (nos. 3724-25).

The examples of coping stone, cross-bar and stucco heads, though not so strikingly beautiful as those from Bharhut and Bodh-Gaya, and of railings and stuccos from other sites such as Sahra-i-Bahlol, Takht-i-Bahi, Jamalgarhi, Swat-valley, Taxila, Hadda (Afghanistan), Jaulian (Taxila) and Nalanda, are certainly interesting in their own way.

The four exhibits discussed above are from Amaravati. This city, on the southern bank of the Krishna river in the Guntur district, can be taken back beyond the 2nd century B. C. when the Great Asoka had probably sent out one of his missionaries from Pataliputra to that city.

### GRAECO-BUDDHIST-IRANIAN ART.

Graeco-Buddhist-Iranian art was introduced before the reign of Scythian Azes I who ruled in the first century B. C. The Parthian kings who combined in themselves Persian and Greek culture developed the art to great perfection. Their successors the Kushana kings also extended their patronage to this art till the fall of their empire in the 3rd century A. D.

Graeco-Buddhist-Iranian sculpture differs from sculpture originating in India in representation of anatomical details of the human body. Several factors contribute towards the intricacies of the work of this period. Greek, Indian and Iranian culture combined so as to portray the religious idea of the Buddha. In the sculpture of the early indigenous Indian schools the figure of Buddha is never represented in bodily form as in Graeco-Buddhist-Iranian sculpture. In the latter art, however, we find absence of spiritual realisation and greater emphasis on the physical development of the human body.

There are some interesting specimens of this art mainly from Gandhara, including works in stucco, which are on show in the Sculpture Gallery (Gallery no. 1) and the Western Verandah. Some striking examples are as follows:—

- (a) A slab (no. 6335) with the scene of " Birth of Buddha ". Maya Devi stands under the branches of a tree with the infant Buddha issuing from her right side and being taken over by Sakra who holds a cloth. Below the main scene is shewn the Bodhisattva child taking his first

steps. Mahaprajapati, Maya Devi's sister, is supporting the latter. Male and female devotees besides a female figure on the left of Mahaprajapati are shewn in super-imposed rows. In the upper row may be seen musical instruments.

- (b) Fragment of a slab (no. 5870) in the centre of which may be seen Buddha under the Bodhi tree and to his right is a turbaned male figure with some other figure looking back at Buddha and holding his arm round the neck of a female figure.
- (c) Fragment of a panel (no. 5869) with Buddha turned towards the athletic figure of Angulimala on the verge of assailing him.
- (d) Farewell of Chandaka and Kanthaka (no. 5865).
- (e) Hellenistically modelled head of a bearded old man with locks and long moustache (no. 5882).
- (f) A slab showing the " First Sermon " (no. 5868). Buddha is seated on a high pedestal in the centre, in front of which is the wheel flanked by two deer. In the lower row are seated four monks and in the upper Devadatta and a monk.
- (g) There are many stucco heads of Buddha, Bodhisattva and of boyish figure, etc., exhibited in gallery no. 1. They have been obtained from Sahr-i-Bahlol, Takht-i-Bahi, Jamalgarhi, Swat Valley, Hadda, Afghanistan, Jaulian (Taxila).

### GUPTA PERIOD.

The Gupta phase can be studied in the Patna Museum from its inception to its full evolution as shown by the head of the Buddha excavated at Kumrahar (no. 4448). A striking example of the craftsmanship of the period is the colossal image of Vishnu erected in the garden to the north of the Museum (no. 6488). This figure has an attendant. There is a strong flexion of body to the right. It is carved in buff sandstone and measuring 10'-9" and was found at Masarh in the district of Shahabad. From the same district we have the beautiful image of Kartikeva seated on peacock (no. 6003). His right leg embraces the neck of the peacock and the left leg rests on the pedestal. It is carved in light buff sandstone. (See Plates III and V.)

Shahabad sculptures of the late Gupta period at the Museum are eight in number, including the image of Karttikeya (no. 6003) mentioned above.

The inscribed door jamb with rectangular panel with relief is carved in dark buff sandstone (no. 6008). It has a standing four-handed figure of Harihara whose lower hand rests on the head of a kneeling figure. A pot bellied Sivagana is seated cross-legged with arms crossed in front of chest below the right hand of the principal figure. The inscription on it reads: Vipasrith.

The seated image of Agni who is holding a broken jar in his left hand is also carved in buff sandstone. His left leg is pendant and right hand is held in *varada mudra* (no. 6011).

Another example from Shahabad though slightly damaged is that of a squatting pot bellied figure in buff sandstone (no. 6004).

Kumrahar (Pataliputra) has also yielded some interesting sculptures of Gupta art. The bust of Bodhisattva whose right hand with *chamara* is raised to shoulder (no. 4442) is a good specimen. There is triple diadem around his forehead.

The torso of heavy bodied male divinity (no. 4443) with right hand akimbo is holding a small object and wearing armlets. It is carved in pink grey sandstone.

The slab carved in reddish sandstone shows Ganesa squatting with sweetmeat in left hand and towards which the trunk is turned (no. 4449).

The part of a cross-bar from Bodh-Gaya may be favourably compared in design and execution with the cross-bars found outside Bihar and now on show at the Museum. The former has a medallion with a Kinnara figure on one side and lotus medallion on the other. It is carved in grey granite (no. 6566).

Benisagar in the district of Singhbhum, Bihar, has also yielded images of the Gupta period. Most of the images from this place have no slab. They are flat and themselves make up a slab. A striking example from this site may be seen in the image of Vishnu Purusottama (no. 64) who is holding Sankha in his first left hand and lotus in the main right. His left hand rests on a standing female figure (*Arudha devi*) with *gada* and the second right rests on a standing male figure (*Ayudha purusa*) with *chakra*. (See Plate V.)

Besides Kumrahar, Benisagar has also added to its list a beautiful figure of Ganesa carved in light buff sandstone (no. 65). The image is seated on cushion. His right leg is raised and left and right hands are holding 'modaka' and 'radish' respectively. Fruit offerings, etc., may be noticed on the pedestal.

Other stone objects of Gupta art have also been recovered from Sarnath, Mathura and Kausambi. They are arranged in chronological order in Gallery no. 2. By comparing examples bearing nos. 5817, 6015, 7948, 1574, 7626, 7952 with one another it may not be difficult to find out the chief characteristics of the art produced in different localities. (See Plates III and V.)

## MEDIAEVAL PERIOD.

### Pala and Sena Art.

The copious work of the Pala and Sena School are well represented in the Museum. The fine variety of black stone in which almost all their images are carved gives the craftsmen of this period opportunity to display their skill in intricate and detailed chiselling. This characteristic closely connects their sculptures with their contemporary metal work and this may be examined in minute detail in the Bronze Room of the Museum.

One of the earliest definitely dated examples is the image of Tara 1'-3½" in height, found at Hilsa in Patna district and dated as of the 35th year of the reign of King Deva Pala, i.e., in the middle of the 9th century A. D. (no. 6014). The figure is seated in *lalitasana* posture. Her right hand is resting on the right knee and the left hand is holding a lotus.

Particular attention may be drawn to a group of three images from Vishnupur, Gaya. One is a large size Buddha (no. 1681) in the well known posture (*Bhumisparsa mudra*) pointing to mother Earth as witness to his trials and full enlightenment. The second of these figures is that of Avalokitesvara, seated in *ardhaparyanka* (no. 1680). His right hand is shown in *Abhaya mudra* in front of the chest. A very similar characteristic may be found in the third image of this group, viz., that of Maitreya (no. 1682) whose right hand as well is shown in *Abhaya mudra* in front of the chest. (See Plate VI.)

From Lakhisarai, Monghyr, is the standing image of Buddha 5'-6" in height (no. 23), showing his descent from Trayastrimsa heaven. Brahma is standing on right and Indra on left holding the umbrella which crowns the image. The lotus pedestal is inscribed.

Another fine example of this period is an inscribed rectangular panel from Bodh-Gaya (no. 153). It contains three rows of which the topmost shows six stupas and the Parinirvana scene. In the middle row there are three standing figures of Buddha in three different postures and also the birth scene depicting Maya Devi under the sala tree with the infant Buddha issuing from her right side. This scene may be favourably compared with the one shown in the Gandhara slab (no. 6335) with the exception that in the latter Sakra is noticed holding a cloth and the Buddha infant is being taken over by him. In the third and last row are four-seated figures of Buddha in *dharmachakra mudra*, *bhumisparsa mudra*, *dharmachakra mudra* and *dhyani mudra*, respectively.

Among other Buddhist Goddesses the image of Marichi may be seen with seven pigs and the face of Rahu in the centre (no. 1569). She is standing with her right knee bent in *alidha* attitude. She has three faces and six arms and carries in her right hands *vajra*, arrow and needle and in her left hands skull, bow and plant.

There is a large collection of Brahmanical images of this period at the Museum. The image of Vishnu (Trivikrama) recently unearthed at village Eksari, district Saran, is a notable example of the Pala and Sena art.

Vishnu is holding Chakra and Sankha in his left hands and *gada* and *padma* in his right. His consorts are standing on his right and left sides and donors kneeling on either side at his feet. The stele is cut off around Vishnu and the halo is shewn with triangular perforations. It is a very complete representation of Vishnu with all his canonical attributes and attended by earthly and heavenly worshippers (no. 10610). (See Plate VII.)

In the same gallery no. 2 may be seen the image of Varaha holding up the Earth (female figure) in his upper left hand and Chakra in the lower left. Gada is in his upper right hand and the lower right is resting on the thigh. He is standing on a pedestal with attendants in entwined serpent forms from waist below and bearing serpent hoods (no. 8428).

From Gaya comes the marriage scene of Siva and Parvati (Kalyanasundaramurti) (no. 6047). Here Parvati stands to left of Siva and they seem to have taken hold of their right hands. Parvati is holding mirror in her left hand and Siva's right hand is raised close to the former's head with some circular object in his palm. His main right hand is held akimbo and the other holds *trisula*. In between Siva and Parvati squats three-faced Brahma and a flame is seen issuing in front of him from the Home fire. On the pedestal are shown in low relief lion, dancers and musicians.

The image of the dancing Ganesa (Nritta-Ganapati) (no. 10611) is a unique example of the Pala and Sena art which has also been recovered from village Eksari, district Saran. In five of his hands he holds the *anguliya*, *kuthara*, the coil serpent, the ruby-pot with *modakas* and the *danta*; while the sixth hand is shewn as hanging freely in order to accentuate the dancing posture. His belly is girdled by a serpent, while the sacred thread which is also in the form of a serpent, hangs from over his left shoulder. He is wearing a three-tiered crown-like head-dress and above it are two flying gandharvas carrying garlands. Two attendants also in dancing posture with musical instruments, are shewn on the pedestal on either side of Ganesa. The mouse appears in a niche of the pedestal. (See Plate VII.)

Another fine example from Gaya is the image of Kama with Rati and Trisna in *alidha* pose. He is holding bow and arrow, laterally by his stretched left hand and in front of his chest respectively. Rati and Trisna are shown dancing with the hands locked above their heads (no. 6046).

A female attendant probably an inset of a part of a door jamb of some temple or building is on show near the turnstile. The image wears ear-rings, necklace, bangles, armllets, waist-chain, etc. A bird is looking up to the figure on the right side (no. 10346). •

Then there is a broad and oval image with the figures of two Nagas and two Naginis presented by Mr. P. C. Choudhuri, i.c.s., Bihar. This interesting image was found at Ghorakatora, Rajgir. Two cobras outline the entire group and their bodies are interlocked. The slab and the cobras' bodies are inscribed and the inscription refers to the setting



up of a Naga image and mentions in that connection the name of Madrarudra, who belonged to the sect of the Mula-Sarvvastivadins, and also his disciple " who was like him ". The image seems to have been set up by some one who was connected with this order of Buddhist teachers (no. 7496).

A fine example of the late Pala and Sena art may be seen in the spout ending with Makara head with open mouth from which issues a male pot-bellied figure with the physiognomy of ' Bhairava ' or of ' Hayagriva ' (no. 13).

The inscribed post with Buddha on Vajrasana under Pipal tree comes from Bodh-Gaya (no. 104). The inscription is of the year 83 of the Laksmanasena era. The figures of the animals at the bottom of the post are incised and they illustrate the character " whichsoever kind of my dynasty, good, bad or worthless, violates this (grant), his father (should be considered) an ass and his mother as sow ".

From Belwa, district Saran, comes the beautiful door frame (nos. 195—197) which is exhibited in the north-eastern verandah. At the bottom of the door-frame may be noticed the figures of Ganga on Makara, Yamuna on tortoise, the latter upholding a water vessel. In the outer frame niches there stand female figures holding chamara or flowers or mirror or joining their hands above the heads, a mithuna couple, a gambling child and the figure of a woman.

Among the sculptures excavated at Nalanda the inscribed image of the crowned Buddha (no. 8376) is a notable example. He is seated on a visvapadmasana in Bhumisparsha mudra. Another good specimen is that of Tara holding lotus stalk in her left hand (no. 8373). A miniature stupa may be seen over her head. From the same find is Kubera (no. 8375) seated on lotus in Vilasa. He is holding lemon in his right hand and grasping by his left hand a bag from which pearls are falling.

Besides the stucco heads of the late Andhra period (from Amaravati) and Gandhara Art, there are some beautiful examples in stucco from Nalanda, the famous centre of Buddhist learning in India. None of the antiquities excavated at Nalanda antedates the 5th century A. D., or post dates the 12th.

## ORISSA ART.

7th—13th Century A. D.

Next to the section of Pala and Sena sculptures, the images and relief from Orissa are works of great achievement. The material in which they are carved is a fine grained sandstone of an unusually vivid purplish-red.

The image of Buddha in *bhumisparsa mudra* has to his right a standing Avalokitesvara with lotus and chamara (no. 6499). Manjusri is standing to his left. The pedestal has a lotus scroll, spouted water vessel with a conch, oil lamp, a devotee kneeling, a tripod with a basket of offerings and a male divinity in Ardhaparyanka with sword in his right hand.

The colossal image of four-armed Avalokitesvara is from Udayagiri, Cuttak (no. 6490). The figure stands with a slight bhanga. He is heavily built and delicately bejewelled. Tara is seated to his right on a separate lotus and on the left the four-armed Hayagriva is shown with two main arms crossed on chest and upper right and upper left arms raised and resting on club, respectively. Rocks in low relief and monkeys may be seen between the main image and edge of slab.

From Ratnagiri, Cuttak, is the standing, Tara in 'trihanga' (no. 6502). On the slab are shown a female figure flying with lotus, a mountain device from which issues a female figure and a worshipper in profile. A lion is also shown as resting on the mountain. The scenes of a warrior in the act of attacking the devotee, waves and a boat have been clearly delineated. On the top of the stele are five Dhyani Buddhas and Vidyadhara couples on clouds. It may be interesting to compare it with the representation of the "seven perils" shown in eight scenes with Avalokitesvara as saviour, in Kanheri (*Cf. Coomaraswamy, History of India and Indonesian Art, PL. XLIII*).

An image of Ganga on Makara may be seen in the lower part of the door jamb (no. 6498) found at Udayagiri, Cuttack. The figures of Risis, swans, buffaloes, woman standing on fish, elephant in the water, etc., have been beautifully carved on the slab.

The door frame (nos. 6495—6497) dating from the 8th A. D. erected in the garden facing the entrance of the

Museum has two niches with a figure of Dvarapala and seven-hooded Naga accompanied by a small Naga figure with one hood. There are also rectangular panels with a Mithuna couple in each, separated by double lotus and beaded row. The lotus stalk creeper and scroll work all around the temple door-way have been splendidly executed and show the high standard of Orissa art.

From Konarak is the rectangular slab showing only the upper part of a Mithuna couple under tree (no. 1656). The female figure in front of male has her arms around his head and is kissing him. The male is wearing elaborate round ear-rings in his very elongated earlobes.

Khadiravani Tara (no. 3745) is carved in fine sandstone of purplish red colour. She is accompanied by Asokakanta and Ekajata. These three figures are seated in Lalitasana on separate lotuses. The main figure wears full and delicate jewellery. Female attendants are shown with chamara and flying on clouds. There are worshippers carved in the pedestal lotus scroll with figures of elephant, horse, etc.

### MANBHUM ART.

Sati stones, Virakals and Boundary stones at the Museum are all from Manbhum and Sambalpur. They are memorial stones, often inscribed in memory of a person who had sacrificed his life while fighting for a noble cause, usually with vows to die with his king. They are also erected by relations in memory of faithful wife who burnt herself on her husband's funeral pyre. A sati stone is erected at the place where sati is performed.

The Sati stone, no. 6, has the figure of a hero with bow and arrow. There is a small square with the figure of the sati squatting.

The Sati stone, no. 4, has nearly the same object and arrangement as the above (no. 6) but with the inscription:—  
“ Rajputra Sri Vadadhuga.”

The Sati stone, no. 8, has a seated lion above the hero's figure. There appears the following inscription:—  
“ Rajputra Sri Atandri Chandra Tasya ” which when translated reads thus: “ *The late prince Atandri Chandra; His* ”.

There is a rectangular panel, no. 5, with hero with bow and sword below. There is also in profile hero on horse-back, brandishing sword and an attendant behind him with chhatra.

In the Boundary post (no. 15) may be noticed the same curse device of "sow and ass" as found in the Janibigha inscribed post no. 104. There is an inscription on this Manbhūm post which may be translated as follows:—

"The boundary flag of the lord of the five Mountains which one should not curtail."

A highly interesting Boundary post (no. 16) has been found in the district of Sambalpur. It has a polished surface and shows crescent moon and sun above the curse device of sow and ass. At the bottom is a bull with lowered head. The carving of sun and moon is shown to suggest that the fame of persons in commemoration of whom the stones are erected, will last for ever. The figure of a bull suggests that whosoever removes the post will commit the sin of killing a bull.

The Jaina image of Ajitanatha (no. 1) is exhibited in the western verandah. It is standing in trefoil niche. There are attendant Yaksas standing with fly whisks and turned towards the principal image. Elephant and Sardula appear on either side of the niche. On the stele may be noticed the figures of Tirthankaras in several rows.

### MISCELLANEOUS MEDIAEVAL SCULPTURES.

Image of Surya from Benisagar, Singhbhum, is shown with Danda and Pingala (no. 67). The figures wear long 'Kurta' like frocks of varying length and reaching below the knee. They appear to have been wearing socks. Aruna and seven horses are shown in the pedestal.

Gomukha Yaksha, from Banaras (no. 6481) has in his upper left hand staff, lower left Kamandalu, upper right again staff. The lower right hand is shown in pataka hasta and right leg pendant.

The Mathura three-headed Brahma (no. 5835) is of the 8th century A. D. and has been carved on a slab cut from red mottled sandstone. He is wearing a pointed beard and the sacred thread is shown over his bare pot-bellied body. His legs are pendant and crossed in front.

The cream sandstone slab from Mathura of the 11th century A. D. shows Krishna upholding Govardhana and cow suckling calf (no. 5842).

The head and body of Vishnu having elaborate Kiritamukuta is a notable example of the 11th century A. D. from Central India (Khajuraho). The material in which it is carved is buff sandstone (no. 7503.)

### TERRACOTTAS.

The excavation carried out at Bulandibagh and Kumrahar in 1912—16 and 1922—28 and diggings at Patna in 1935-36 by the Public Health Department of the Government of Bihar for a drainage scheme have yielded many terracotta (baked clay) figurines, which furnish a very important contribution to this form of Art in vogue in ancient India (*See* nos. 2901, 4176, 4183, 6612, 7205, 7804, 7816, 8722, 8912 and 9586). On the other side of the Ganges, the site of the Lichhchavi capital, Vaisali has been identified with the modern Basarh in the Muzaffarpur district, and excavations carried out there by Dr. Bloch in 1903 and by Dr. Spooner in 1912 yielded a larger number of terracottas, inscribed seals and pieces of pottery. The excavations carried out at Buxar in 1925 and 1927 yielded some beautiful terracotta figurines. These examples are particularly interesting as displaying a vast variety of fashion in feminine head-dress. Besides the above examples unearthed at Bulandibagh, Kumrahar, Patna, Vaisali and Buxar, the Museum also possesses interesting figurines from Belwa (district Saran), Bodh-Gaya, Mohenjodaro, Taxila, Mathura, Kausambi, Banaras, Kasia (district Gorakhpur), etc. All the terracottas have been provided with plaster pedestals which throw up the beauty of these unique exhibits. Like our stone sculptures they are also arranged according to their respective periods and sites and can, therefore, be seen and studied under better conditions. (*See Plates XII, XIII, XV, XVIII and XXIII.*)

The difficulty is to make a selection from amongst so many interesting examples for the purposes of this booklet. However, particular attention is invited to the following figurines:—

### PRE-MAURYA OR EARLY MAURYA.

1. Figurine (no. 8498-Bulandibagh) with flattened body. Sketchily modelled by hand. Pinched nose, concave surfaces

on either side. Horn-like extension of head on left; eyes holed. Short leg stumps and no arms.

2. Torso of figurine (no. 8499-Bulandibagh). The arm stumps hang down close to the body and terminate at the height of the waist, the short legs and in two-peaked fins. Across the chest diagonal lines are incised, also circles and horizontal lines in shoulder height and at the waist.

3. Figurine (no. 8501-Bulandibagh) with head ending in spatulate shape and with lateral circular projections for ears. Arm stump; pointed fins for feet. Thick rounded neck.

4. Fin-legged figurine (no. 9369-Patna) with head cones, the left one longer; flat body impressed with circles and straight lines. the arms doubled up and holding with each hand an elongated object against chest.

5. Fin-legged figurine (no. 9292) with two horns. Hands on abdomen, fins for leg stumps. (See **Plate VIII.**)

6. Figurine (no. 6301-Buxar) with pinched face and modelled by hand. Eyes are marked by irregular incision also other stroke-like marks on face, irregular ringlet incised on side below right arm stump; Arms and legs are pointed stumps extended sideways and connected by an irregular rectangular shape for the body. Front and back of the body of the figurine is rounded.

7. Figurine (no. 7818-Mathura) with nose and forehead projecting in a beak-like curve open mouth, no chin; flat thin edge around face, eyes outlined in lozenge shape. Flat body, broad flat neck impressed with circlets. Circlets on arm stumps and below breast. Heavy knobbed waist chain affixed. Back flat and plain.

8. Flat male figurine (no. 2651/2-Vaisali), hand modelled, knot on left of head, right arm stump projecting left held horizontally and pendant. Face pinched.

9. Figurine (no. 5969A-Taxila) with pinched face. Arm stumps and right stump bent forward. Legs with shallow depression towards ends.

10. Head (no. 8502-Bulandibagh) with folded turban and hair beneath it. Both marked by lines incised. nose and chin hollow. Oval depression for eyes, stamped with circlets.

11. Head (no. 4152-Bulandibagh) with knot on left of head, eyes between ellipse and lozenge shape, incised with circlets, double heavy earrings. Light grey terracotta with tenon. (See Plate VIII.)

12. Head of male figurine (no. 9162-Patna) with round head, very long pinched face with modelling touch, elliptic eyes incised, flat chin terminating with sharp edge. Small ear plaque stamped with diameters. Nose very broad. Turban shape on left of head. Round neck. Round back of head.

13. Head (no. 4330-Kumrahar) with long neck, flat expanse of face with pointed chin and high forehead. Short straight nose and also the lips, the lower being very full, wide open eyes, circlets for pupils and eyebrows with arch incised. Hair separately affixed.

14. Female figurine (no. 6303-Buxar) seated on a stool with two flattened legs. Child in left arm. Figure of child separately modelled and affixed. The mother has high ears. Lozenge incision with a circle for the one eye and with a dot for the other, pinched and slightly modelled nose. Flat head, cup shaped ear-rings with petal-like incisions.

15. Female figure (no. 4154-Bulandibagh) seated on two-legged stool. On the top of the head three double holes are perforated for affixing the head-dress. The eyes are incised as irregular ellipses. Concave circular earrings. Salient breast are modelled contiguously. The nipples are separately affixed. The left hand holds some separate object.

16. Figurine (no. 4175-Bulandibagh) with flat surface of body, from waist downwards impressed with a coarse network and circle pattern. High seated, conical breasts, broad neck, goggle eyes with heavy rims.

17. Lower half of a female figurine (no. 6055-Patna) flat body, exceedingly narrow waist and very broad hips. Naval marked by two concentric circles. Mekhala affixed with irregular horizontal streaks. Fairly long leg-stumps.

18. Figure of mother and child (no. 8862-Patna) seated on stool. The child lies on the left arm of the mother. Its left arm is on her breast. The face is slanting. Oval eyes. Three double holes are in head.

19. Bust (no. 8863-Patna), head with a very long chin. Arched outline of head. Hair shown by strokes, brushed to forehead. Three double holes on apex.

20. Female figurine (no. 6300-Buxar) seated with a fringed and ornamented cloth over a broad frame work. The head-dress is affixed to the head. Enormous looped pads with broad rings and other ornaments affixed. Heavy necklace affixed with lotus in centre. (See Plate XXI.)

21. Female figurine (no. 6608-Buxar), head and neck only, with a peaked head-dress. Very long neck, heavy hands affixed, impressed with rosette and leaf design on back of head-dress.

22. Head (no. 6607-Buxar) with very large flowered ear plaques, the left cone streaked, the right plain and partly covered with a device. Oval plaques along inner edge of cone, bead strings around forehead. (See Plate XXII.)

23. Head (no. 6299-Buxar) with lateral 'wings' of head-dress chignon-like encompassed by an ornamented ribbon affixed. Circular ear plaque overlaid by foliage-like devices, bead chains around forehead.

24. Bust (no. 6292-Buxar) with lateral chignons and a higher forehead framed by chains of beads hoop of head-dress with oblique band crossing over it.

25. Bust (no. 6517-Buxar) with round ear plaques, broad, torque, right arm extended with double band or ring affixed around it. Lower part of right arm and left arm missing. Heavy torque with leaf pattern impressed zig zag; cup-shaped ear-rings.

26. Head (no. 6584-Buxar) with three rings in each ear. Slits on helmet shape and on band below. (See Plate XXII.)

27. Head (no. 6605-Buxar) with an interesting head-dress. Interval between the triangular head-dress and the apex of the head. Two bead strings around forehead, ear plaques with wheel devices. (See Plate XXII.)

28. Head (no. 6689-Buxar) with strings of beads around high forehead and set into a squared flatness on top and at the sides; three double holes on top for attaching ornaments; ear ornaments on sides and discs with concentric circles and dots. (See Plate XVIII.)

29. Figurine (no. 7817-Mathura) with modelled face with wide oval eyes and pupils marked, flat conventional body,



very high breasts, sup shaped naval, ornaments affixed. Hair parted in middle, bead chains high on forehead; flowers with stalk like extension on back, enormous double ear-rings. Heavy hipbelt pressed into waves.

30. Plaque like figurine (no. 6847-Mathura) with flat body and widely bulging hips. Very high breasts, elaborate head-dress, torque and arrangement of bands separately affixed.

### MAURYA.

31. Female figurine (no. 4177-Bulandibagh) with right arm raised. The open eye long face with animated feature is delicately modelled. Conspicuous are the exceedingly high forehead and head, surmounted by a high headgear, affixed to which are horn-like and pointed shapes and hanging on either sides of the face. Between the bicornate arrangement there are three circular plaques. Between the plaques there are flowerlike funnel-shaped objects: The right ear carries an ear plug, the left a round plaque. The breasts are covered by a cloth wrapped round. The skirt forms an important part of the costume. It bulges below the hips with two lateral hoops. Their pleated panels end to either side of the legs at ankle length. In the middle, a separately affixed apron shape reaches to the knee. (*See Plate XI.*)

32. Head of female figurine (no. 4178-Bulandibagh). The hair is marked on the high forehead coming forth from underneath the rim of the headgear. The lateral horns rise from the broad and high curves of the dressed hair and are covered with 'cloth', separately affixed. There are holes on top of the cloth-covered 'horns'. The ears are drawn out laterally into flat discs. At the back, flat pieces of cloth hang down and are affixed in the centre. (*See Plate IX.*)

33. Standing female figurine (no. 4181-Bulandibagh) with stretched legs held slightly apart on a square pedestal right arm pendant, and the left akimbo. The headgear is broken away, only the bands around the forehead are preserved. Round the waist a skirt is tied. On the right it bulges laterally supported by a framework and flutters away above the knee. The underskirt reaches to the right ankle and clings to the right leg. Besides, a girdle is laid from the left leg, in a curve, across the back. The body is slender, with well modelled breasts. (*See Plate IX.*)

34. Female figurine (no. 8508-Bulandibagh), its left hand is placed on the hip, the right arm lowered. The head-dress consists of a piece of cloth with a round rim against the high forehead. The loose part of the cloth extends with deep folds around beyond the frame and towards the back. The fluttering skirt is shown on either side, no folds are indicated on the left. and the weaving hem is moulded back. (See **Plate XII.**)

35. Standing female figurine (no. 8510-Bulandibagh) with detailed modelling. The tall figurine is shown in movement. The right arm is raised with the palm upwards and holding a drum shaped object, the left arm with an object in the hand raised in front of the chest. The skirt clings transparently to the legs, its end is gathered in folds at the back and flutters wide on the right side. The hair appears parted in the middle. The face is short, the head is high, flattened and broad. Torque is affixed separately. The left foot has a pedestal of its own. (See **Plate X.**)

36. Head (no. 4420-Bulandibagh), delicately modelled with an elaborate head-dress. The hair is arranged in a zig-zag fashion. The cones are covered and connected at the back by one piece of cloth. (See **Plate XXIV.**)

37. Standing female figure (no. 6067-Patna), modelled in the round, cloth laid two-fold apron-wise around thighs to which it clings, while it leaves them bare at the back, in the middle. Above this is laid a skirt, separately modelled and clinging to the body on the back, whereas in front it is detached, bell shaped and as if wind blown, with edge curling up. Chest bare. Flat head-dress affixed with double rim against forehead, hanging at back and covering shoulders.

38. Torso of female figure (no. 9473-Patna), forcefully modelled, elaborate jewellery affixed. The waist-belt is knotted, long strings ending in tassels pass over the left thigh, legs partly broken off. Heavy torque round neck. (See **Plate XIV.**)

39. Torso of figurine (no. 9307-Patna), flat breast chest affixed between breasts. Back of the figure is affixed in middle, tress of hair with "plating" pattern impressed. The festoons are attached in the centre to the waist-belt.

40. Head (no. 6612-Buxar) modelled in the round, two beaded strings on the very high forehead, point to a flat plaque leans against a round and beaded ball on apex of head, ornaments consist of a longish device and a large cup shape.

41. Bust (no. 6314-Buxar), with a heavy oval face, head dress consists of pad around the head, a flat and broad band above this and the broad and flat top fitted by a six petalled arrangement in high relief. Well modelled, eyelids marked. Round ear plaques, simple torque.

42. Head (no. 7059-Mathura), with a triple head string to either side of face, meeting in a point on apex from where a tassel is suspended. Back with wavy impressed band affixed.

43. Head (no. 7045-Mathura) with a very broad and long neck and surrounded by oval shape beset alternately with plaques and knobs. Heavy double ear-rings, flat neck impressed with ringlets. Rounded back of plaque irregularly impressed with circlets.

44. Head (no. 6859-Mathura), with head-dress consisting of two very broad lateral bands beset with two rows of flower discs.

45. Head (no. 7714-Kausambi), with headwear which is combined with a flat and squarish frame around the head. The long face with rows of beads on the forehead is modelled.

### MAURYA MALE FIGURINES.

46. Head of smiling boy (no. 4227-Bulandibagh), with two cornered head-dress, covered by a cloth fastened at the back. Two ends of the cloth or ribbons are affixed to the back. The hem of the cloth shows its wavy edge around the back of the head. (*See Plate IX.*)

47. Bust of a smiling boy (no. 4227-Bulandibagh), with left arm raised, ear plugs and low head-dress. A large quiver on his back.

48. Torso of figurine (no. 8534-Bulandibagh). Hand modelled, left arm akimbo, the right arm crosses the chest and carries a shallow bowl with indistinct objects inside. On the left shoulder a flat scarf is affixed; long slender arms.

49. Torso of bulky figure (no. 4229-Bulandibagh), modelled in the round, with sex exposed, heavy ornaments affixed. Very fine buff terracotta; traces of glazed black spots.

50. Figurine of a boy (no. 8860-Patna), seated with knees on the ground, the well modelled and bare body upper parts. Sex shown. Well modelled smiling face. The high forehead.

framed by two lateral wings of the coiffure; a high ball on the apex of the head. Conical ear plugs, bead necklaces and chain around hips, a flat band is affixed to the back. (See Plate XVI.)

51. Figurine of a seated man (no. 8689-Patna), modelled in the round. The left leg bent and rests on the ground. The right leg is bent to the left. A bird-like object is in front of the left leg.

52. Head lifted (no. 7199-Mathura), with widened eyes and opened mouth, beards impressed. Ears with very long lobe affixed. (See Plate XV.)

53. Head and neck only (no. 7054-Mathura), with head-dress of bead chains around forehead. A zig-zag necklace on very high flat neck.

54. Bust (no. 7023-Mathura), face bent towards right, central twisted knot of head-dress. A very broad neck with torque divided into small rectangular compartments. Right arm stump extended laterally and bent forward.

55. Bust with helmet (no. 7190-Mathura), concentric circles in vertical rows on helmet and on armour, extending round face and covering the ears. Torque round neck.

56. Plaque of a figure (no. 6944-Mathura), with elaborate head-dress consisting of two closely set flowered cones above lateral wings of hair. Long ear-ring moulded. The right arm is pendant.

57. Bust of figurine (no. 7186-Mathura) with plain torque affixed, high 'knot' of head-dress on left of head. Left arm stump extended forward.

### MAURYA ANIMAL FIGURINES.

58. Fore part of elephant (no. 4256-Bulandibagh). Rectangular eyes impressed. Trappings with square and circle design. Grey clay hollow, fitted with brick and core.

Elephant (no. 8543-Bulandibagh), with modelled head and compact heavy body. Lozenge eyes, trappings with different patterns impressed.

Horse (no. 4263-Bulandibagh), with very long necks, and ringlets impressed, muzzle holed.

61. Horse (no. 4275—Bulandibagh), head modelled, with hair and trappings incised with ringlets or strokes. A hole in muzzle and in each foot.

62. Ram head from a tricycle toy (no. 4283—Bulandibagh) with dots impressed, trappings affixed, holed.

63. Bull (no. 4289—Bulandibagh), heavy conventional type with leaves and flowers irregularly stamped on body, lozenge impressed eyes, legs holed.

64. Head of antelope (no. 8551—Bulandibagh), traces of red slip.

65. Fragment of head and back of elephant (no. 8855—Patna), with oval eyes and a circle impressed inside the eyes, ears and trappings partly affixed, impressed with horizontal and vertical devices. (See **Plate XII.**)

66. Horse (no. 9093—Patna), with cones for legs, neck and mane in one, blunt muzzle, slightly upturned with hole across, lines and circlets impressed on upper surface of body.

67. Head and neck of horse (no. 6088—Patna), with elaborate trappings. Lines impressed on mane, etc., and with a rosette device stamped. Trappings separately affixed. Nostrils pierced. (See **Plate XI.**)

68. Bull (no. 9027—Patna), with black glaze and painted with broad, sandal paste coloured stripes.

69. Head of griffin (no. 9509—Patna), modelled in the round. The two halves are made in two separate moulds joined before firing. Completely black, very fine colour. (See **Plate X.**)

70. Fragment of elephant (no. 6324—Buxar), with eye pellets and simple trappings affixed.

71. Head of horse (no. 6680—Buxar), with neck ending in the base of a triangle, holed in two corners and on belly in middle. Trappings affixed on head and impressed with leaf device, lozenge eyes.

72. Bust of monkey (no. 7145—Mathura), with flat face, prognate mouth, arm stumps broken.

73. Elephant (no. 7902—Kausambi), body only and "Shield-symbol" device consisting of a central bar

curved devices on either side, followed by a row of lotus discs. In each row there is a human figure with animal face in profile.

74. Horse (no. 7921—Kausambi), with flattened body and circles and lines incised, muzzle holed, concave and conical stumps of legs.

### SUNGA FEMALE FIGURINE.

75. Plaque of standing figure (no. 4200—Bulandibagh), with a round face, the left hand placed on the hip, the right arm lowered, the head-dress consists of piece of cloth with a round rim against the high forehead, a heavy waist-belt and armlets. The surface of the apparel, however, is made rough by lines impressed on the skirt and the breast cloth and by honeycombed impressions elsewhere. The figurine has an absorbed and contemplative appearance. (See **Plate XIII.**)

76. Plaque of female figure (no. 4202—Bulandibagh), with left hand akimbo and long right arm pendant, heavy round plaques on wrist, long panels of skirt beneath right hand. Folded diaphanous drapery. The fragment is in rhythmical movement.

77. Torso of mother (no. 4225—Bulandibagh), with a boy-child seated on her hip. The boy wears a top knot on the apex of the head and lateral 'wings' of coiffure. Funnel shaped ear plugs. (See **Plate XII.**)

78. Upper half of plaque (no. 6075—Patna), of female figure with a veil gathered into a point on top of head. Cloth stretched across the shoulders and covers the chest of a very young girl. Left hand with wristlet holding some object raised to breast.

79. Figurine (no. 8859—Patna), with a cloth over the arm and covering the shoulders. It falls like a cloak on either side at the back and gives much movement to the figurine.

80. Bust (no. 9455—Patna), with two heavy tresses impressed with plaiting pattern affixed on back. Excellent mould for face and high seated breasts. (See **Plate XVII.**)

81. Bust of figure (no. 6070—Patna), with tresses affixed on back and held together by a band. Ear plaque on right. Twisted neck with a long central piece, low heavy breasts. Head turned to right. 'Horns' marked against head by a triangular raised band.

82. Bust of figure (no. 9557—Patna), cone instead of round ballon apex. Hair indicated between double bead chains. Flat large ear plaques. Cloth affixed to head cone, pendant to shoulders. Plain torque, flattened breasts affixed, band passing below breasts, plaques for wristlet.
83. Upper part of plaque with female figure (no. 4350—Kumrahar), with elaborate head-dress. A hole is pierced on either side at the height of the waist.
84. Head (no. 6655—Buxar), with circular head-dress at the back of the head. Very high forehead with chains of beads. Eyelids marked, heavy cheeks.
85. Rectangular relief plaque (no. 6618—Buxar), holed on left upper corner, two figures one male and the other female are seated on a bolster, the female one with her hands raised to the shoulders, the male holds a harp in his left, a short stick in his right. Flowered frame and ground.
86. Figurine (no. 7810—Mathura), with moulded face and head-dress affixed, a large central bead chain, parted in middle. Plain torque and plaques around waist affixed. Short skirt with two panels. Feet merged in irregularly raised pedestal. High seated and pointed breasts affixed. Stumps of arms are stretched sideways.
87. Upper part of figurine (no. 7708—Kausambi), with her right hand upholding a conical object towards her long and full face, slightly turned towards right. Heavy bunched head-dress above bead strings, a very sensitive type of face. Rounded back of figurine holed on top. (c. f. no. 7714 from Kausambi). (See Plate XXIV.)
88. Figure of Kinnari (no. 7903—Kausambi), wings profusely covered with raised dots within double string shaped edges, cloth twisted on top of head. Hands joined below breasts, abdomen shown in horizontal position. Longish face modelled.
89. Plaque (no. 8080—Kausambi). The outline<sup>ly</sup> of the plaque is cut along the curved edge of the drapery, Fully draped figure, garment reaches on back down to ankle. Heavy breast chain reaches navel. flowered torque, left hand<sup>lac</sup> hip, right hand against waist and holding staff.
90. Plaque (no. 1773—Basarh), with standing<sup>ed</sup> figure with a long and slim body, holding lotuses, s<sup>on</sup>

a lotus and with buds on the side. Holed on either side of turban and between arms and body. (See Plate XV.)

91. Fragment of a very thin rectangular plaque (no. 1845—Basarh). Lower part of two slim figures. Body facing front, standing on the right foot, face in profile, the left knee bent. Heavy ornaments, long and transparent loincloth may be seen around the legs of the figures standing on a rectangular pedestal.

### SUNGA MALE FIGURINES.

92. Plaque (no. 4232—Bulandibagh), with figure of a boy, left arm akimbo, right pendant, sex visible. Funnel shaped ear plugs, neck and breast chains. Drapery on left arm double thin hip girdle.

93. Upper part of a boy (no. 8539—Bulandibagh), with twisted knot on head, very long earlobes without ornaments with a rounded object held against chest.

94. Squatting figure (no. 9271—Patna), in a round with a hollow vase shape for the body. The body has the navel hold. Legs summarily modelled, arms and torque are affixed. Heavy ear-rings, small cone on right of head; heavy knot on left of forehead. (See Plate XVII.)

95. Round plaque (no. 8570—Patna), with Surya standing in chariot drawn by four horses. He wears a coat of mail and a quiver and shoots an arrow from a bow. The charioteer is on his right and a bird is perched behind the chariot. A hole to left of Surya's head-dress. The back of the plaque is impressed with two concentric rims. (See Plate XIX.)

96. Plaque (no. 7811—Mathura), with scene of music and dancing underneath two trees. A turbaned male figure with harp and a female figure who embrace each other are seated. The dancer is on the right.

97. Baby-like male figure of ithyphallic type (no. 7215—Mathura), standing on both legs, well modelled, hands held at the height of the waist, a small crest on the head.

98. Figure (no. 7872—Kausambi), with delicately modelled face, rows of beads around forehead. Short neck, very broad and flat hand. Modelled body with stamped necklace affixed. Band from waist downwards at the back. A hand is affixed over the cross left shoulder.



99. Plaque of a boy (no. 7881—Kausambi), seated on a round seat with legs pendant on flat pedestal with an elaborate coiffure and well modelled face.

100. Torso (no. 1817—Vaisali, Basarh), heavily built, well modelled, right hand raised to shoulder with some object, left pendant also holding an object. Sex exposed.

### SUNGA ANIMALS.

101. Head and body of elephant (no. 4254—Bulandibagh), very long, sickle shaped head and trunk, plain trappings affixed. Figure of rider broken.

102. Front part of elephant (no. 8857—Patna), with two figures riding astride one behind the other. Ears, trappings and figures separately affixed. Body of elephant well modelled. (See Plate X.)

103. Horse (no. 9445—Patna), with crescent body. Pointed ears modelled, trapping affixed on heavy neck. The open muzzle shows the teeth. Feet holed.

104. Elephant (no. 7012—Mathura), modelled with bilateral figure of a rider. Massive, coarse, modelled in two separate halves, joined before firing.

105. Round head of monkey figurine (no. 7834—Kausambi), with prognate jaw, modelled, teeth marked, eyes holed and ringed, horizontal streaks impressed on forehead.

106. Ram, tricycle toy (no. 1885—Vaisali, Basarh), with a long neck, thin muzzle. Impressed all over with rosettes and leaves. Muzzle holed. (See Plate XX.)

### KUSHANA FEMALE FIGURINE.

107. Plaque (no. 4222—Bulandibagh), concave at back, a parrot is perched on the left hip. The right hand underneath the right breast holds an object, very heavy wristlets.

108. Head (no. 9471—Patna), with full cheeks, snub nose and gross smile. Hair combed. (See Plate XX.)

109. Plaque of figure (no. 7996—Patna), with cloth and head. Bunched skirt arrangement, thin folds marked; a on the chadar, tightly enveloping shoulders, breast and arm. arm pendant, left arm holds a small object under breast neck chains, round plaques for wristlets, bead chain (See Plate XV.)

110. Standing figure (no. 4369—Kumrahar), coiffure and some device in its centre, crescent mark on forehead, veil on some device in its centre, crescent mark on forehead, veil on hips, the garment is visible only by the line incised at the waist and another on the thigh; simple bead necklace. (See Plate XIII.)

111. Standing figure in the round (no. 6663—Buxar), with arms akimbo, elbow thrown backwards, heavy wristlets, a long tailed animal shape on her left. Cloth around head.

112. Head: from a plaque (no. 7217—Mathura), with a chubby face, well modelled, with a veil around, hair with bead chains and flowered ear ornaments. Traces of gilding to left of left ear. (See Plate XI.)

113. Figurine (no. 7879—Kausambi). Upper portion with cloth over breasts, torque ear plaques, triple shape and other head ornaments affixed, also on back. Two bands delimit hair against high forehead. (See Plate XIX.)

### KUSHANA MALE FIGURINE.

114. Plaque; torso of a corpulent male (no. 4293—Bulandibagh), bare upper body. The loin cloth reaches to the knees, and is richly folded and draped, triple chain around hips.

115. Plaque (no. 4294—Bulandibagh), torso with 'Hellenistic' influence. Right arm akimbo, left pendant, holds a fly-whisk. Elegantly draped. Folds, etc., delicately modelled, draped scarf across right arm held by hand across chest.

116. Warrior (no. 8552—Bulandibagh), with sword in left hand, resting on hip, a band across the chest, short 'skirt' right arm pendant.

117. Head (no. 8708—Patna), with a broad, well modelled face, broad and three peaked diadem, fitting with a ring and laid in vertical folds. Tasselled ear-rings. (See Plate VIII.)

118. Upper part of a terracotta plaque (no. 4376—Kumrahar), with a demon's figure. Hair piled up in three knots, locks fall on shoulders. Right hand raised with some

Head (no. 6955—Mathura), with bearded face of male figure wearing a flattened top knot on left. (See Plate XX)

120. Head of a bearded man (no. 7210—Mathura), showing Hellenistic influence, long faced, lines impressed in hair and beard.

121. Upper part of child (no. 7216—Mathura), the right hand holds a round object to the chin, the left rests on lap. Back sketchily modelled by hand. (See Plate XX.)

122. Plaque (no. 7907—Kausambi), with flat back, seated four armed figure on a holed seat. Figures of study type. Long double bead strings, naturalistically folded dhoti. Lower arms pendant, upper arms raised.

123. Bust (no. 1811—Vaisali, Basarh), with a high and smooth conical cap, heavy ear-rings, the arms covered by drapery, elbows held sideways with stalked object in each hand, against shoulder, well modelled chest.

### KUSHANA ANIMALS.

124. Figure of hippopotamus (no. 4307—Bulandibagh). Forepart only.

125. Tiger head (no. 8924—Bulandibagh), with long neck, grinning, teeth exposed.

126. Fish (no. 4408—Kumrahar), with scales impressed as irregular crescents. Hand modelled.

127. Ram (no. 6320—Buxar), heavy conventional type, eyes holed.

128. Monkey (no. 6987—Mathura), with body slightly pot-bellied, erect, squatting with left hand on left raised knee, right hand on right leg, with a flat back shaped by hand.

129. Bird (no. 7917—Kausambi), with comb on head and flat shape for its body. Holed across chest.

### GUPTA FEMALE FIGURES.

130. Bust of figure (no. 4319—Bulandibagh), with long face and prominent features. Locks of hair in front of veil arranged like a conical cap.

131. Head (no. 8981—Patna), with long face and woggle eyes, looking down to right, cone on back of head, nose pierced.

132. Dohada in front of Asoka tree (no. 4381—Buxar). Left hand holds a flower at shoulder height, right arm raised.

A straight device runs parallel with right arm. Indistinct object on left. Right leg straight and left leg bent. Plaque perforated on left below elbow. (See Plate XIV.)

133. Bust (no. 4384—Kumrahar), with modelled face, torque, high seated round breasts, round convex ear-rings, hair dressed high in parallel rolls radiating from forehead.

134. Head (no. 6804—Buxar). Short round face with tenon; concave at back. Hair parted in middle, head chain on parting of hair, flower ornaments on forehead. Flat ears with large oval depression for distended ear lobes.

135. Head (no. 7824—Mathura), with a honey-combed pad to both sides on forehead. Knob to left of apex. Modelled face, raised eye-brows with incised lines. Nostrills, corners of mouth and in centre below lower lip, holed. Eyes modelled and holed, large modelled ears. Head almost modelled in the round. (See Plate XIV.)

136. Head of Devi (no. 7852—Kausambi), modelled in round, with mouth open. Teeth exposed, eye turned upwards. Hair ornaments streaked. An ornamented band in the middle passes along the back of the head. Back impressed with horizontal 'folds'.

137. Bust (no. 1781—Vaisali, Basarh), with nimbate head and flat heavy head-dress. The left hand is held against the breast with a lotus flower on the shoulder, the right upholds symmetrically a round object. Flat slab underneath breast and arms with two holes. The face well modelled.

### GUPTA MALE FIGURINES

138. Head (no. 4321—Bulandibagh), in high relief with coarse full features and a horizontal mark on the forehead. A pointed diadem on the head.

139. Head (no. 4404—Kumrahar), with locks and cup shaped ear-rings. The head is modelled in conformity with contemporary stone sculptures. Back of head flat, slightly concave. (See Plate XVIII.)

140. Head (no. 6657—Buxar), wearing a 'wig' of the usual Gupta type.

141. Head of Siva (no. 7704—Kausambi), with an eye with dilated pupil, set into a triangle, on forehead. Hair out in a double curve on forehead, long face well modelled.

142. Head (no. 7701—Kausambi), with relaxed full features, hair parted in middle and dressed around plaque on the parting of the hair which is combed on either side over the ears. Pupils holed. This well preserved head shows the continuation of Mauryan heritage of modelling as shown in stone sculptures.

143. Head (no. 7614—Kausambi), with elaborate turban high front plaque. Bearded face, narrow forehead, broad full cheeks. Brows and eyes moulded round between doubly incised lines. Corners of mouth holed, very projecting lower lip.

144. Head (no. 7763—Kausambi), with a high blank head and sunken eyes, moulded in two halves. Head and face very bold and flexibly modelled profile. (See Plate XXIV.)

145. Brick (no. 6528—Chausa), with scene from Ramayana. (See Plate XXIII.)

146. Head (no. 2870—Belwa), with eyes turned upwards. Impressed with circlets.

### GUPTA ANIMAL FIGURINES.

147. Pigeon (no. 8557—Bulandibagh), well modelled, with head upturned.

148. Monkey (no. 6767—Patna), seated, hands on knees, tail laid around body on left side and front, face modelled.

149. Makara spout (no. 6750—Buxar), red colour with dark red-black glazed slip.

150. Squirrel (no. 7004—Mathura), summarily moulded.

151. Bear (no. 7919—Kausambi), seated on hind legs, modelled in the round.

### BODH-GAYA PLAQUE.

152. Among the extensive relics discovered from Kumrahar is the terracotta known as 'The Bodh-Gaya Plaque' (no. 4419) which was found at a depth of 1 ft. 6 inches in 1914. The obverse of the plaque shows in the centre a five-<sup>storey</sup> rectilinear temple crowned by a stupa complete with chhatra, <sup>and</sup> <sup>trava-</sup> <sup>li.</sup> The storeys are marked by railing and rectangular <sup>panels</sup> <sup>sur-</sup> <sup>rounds</sup> the shrine. In front of the latter railing is a <sup>gate</sup> <sup>and</sup> this opens with a gate. Between the two lateral <sup>panels</sup> <sup>are</sup> <sup>two</sup> diminutive figures of two elephants and in the cent

human figure can be discerned. Similar small figures of elephants, etc., are to be seen amongst the delicate trees inside the rampart and the railing, and also outside the rampart, and approaching the gate. Within the main railing two standing figures are conspicuous and they are fully covered by their monk's robes. All round the temple precincts the ground of the plaque appears covered by a delicate tracery of many trees with their leaves and branches. Houses or shrines of various size are frequent, especially in the lower part of the plaque; there is also a two-storeyed building within the temple wall on the extreme left corner. (See **Plate XIX.**)

### METAL IMAGES FROM KURKI HAR.

Kurkihar is a village about 3 miles from Wazirgunj and 17 miles from Gaya on the East Indian Railway. The village is of large size and must have been a place of considerable importance in former times. Judging from the extent of its ruins and the many old sculptures, carved building stones and ancient bricks, which have been and are still being extracted from them, it may be said without any exaggeration that the village was a centre of religious activities during the Palā period. It deserves special mention on account of the remarkable abundance of ancient remains which it contains. Carved slabs of large size and architectural fragments of all kinds are found in plenty. Votive stupas of different sizes are seen in numbers on the edge of the large tank adjoining the village on the south.

The main mass of ruin in the village is about 600 sq. ft. and lies next to the south of the village. The other mound lies to the south-west; and the third which is about 120 sq. ft. lies to the north of the village. The third mound is called Sugatgarh, or the 'Place of Sugata', one of the popularly known titles of Lord Buddha. We find from the Cunningham Report (1871) that the late Major Kittoe found there a great number of sculptures and votive topes. At the north-east corner of the village, we find a small temple which is dedicated to Ishwari Devi (Vyaghreswari). General Cunningham in Kurkihar tour procured several inscriptions which date to the eighth century or tenth century A.D.

Kurkihar was first identified in 1861 by the distinguished archaeologist General Cunningham with the site of the ancient Kurki-pada-giri or Cock's Foot Mountain. The General in his Report says, 'The true name of Kurkihar is said

to be Kurak-Vihar, which I believe to be only a contracted form of Kukkuta-Pada Vihara or "Temple of the Cock's Foot", which must have been connected with the Kukkuta-pada-giri or Cock's Foot Hill, which is described by both Fa-Hian and Hiuen Tsang. The Sanskrit *Kukkuta* is the same word as the Hindi Kukkar or Kurak, a cock, so that Kurak-Vihar is clearly the same appellation as Kukkuta-Pada Vihara. There was a monastery also of the same name, but this was close to Pataliputra or Patna. The Kukkuta-pada-giri was a three-peaked hill, which was celebrated as the abode of the great Kasyapa, as well as the scene of his death. On this account it was also called Guru-Pada-Parvata or 'Teacher's Foot Hill'. The situation of Kurkihar corresponds exactly with Fa-Hian's account, excepting that there is no three-peaked hill in this neighbourhood. There are, however, three bare and rugged hills which rise boldly out of the plain about half a mile to the north of the village. As these three hills touch one another at their bases, I think that they may fairly be identified with the three-peaked hill of Hiuen Tsang."

In 1930 a Zamindar of Kurkihar was excavating bricks for putting up a new structure when the spade accidentally struck some bronze images and other antiquities which had been carefully buried in a corner of a room some 15 feet below the top of one of the above three mounds. Some pieces were found packed in earthen jars and larger ones were piled on the ground. It seems that these metal images and other antiquities were carefully concealed by the monks of the place for protecting them against some danger. In the 10th century the Tibetans invaded and occupied Bengal and in the same century Mahipala recovered the kingdom of his ancestors by driving out the Tibetans. About the beginning of the 12th century the Senas overthrew the Pala dynasty and about the end of the same century the Muhammadans invaded Bengal and Bihar. There is just a possibility that these pieces were buried for safety in 1197 when Bihar was swept away by the torrent of Muhammadan invasion, as in that year Kutb-ud-din Aibak, General, Muhammad Ibn Bukhtivar Khalji stormed the province. The pieces unearthed there and now on show in the Bronze Room at the Patna Museum number 233 include bronze pedestals of images, conchs, miniature crystal bells, etc. The actual images are 155 in number. Three of the pieces which may be taken as Pre-Pala, the collection as a whole is of the Pala period (9th—11th centuries A.D.).

About eighty pieces in the Kurkihar collection bear inscriptions engraved on the back of the haloes or on the pedestals of images. The inscriptions are in most cases nothing but the Buddhist creed *Ye dharma*, etc. Judging from the palaeography they belong to the 9th—11th centuries, only a few belonging to the 12th century and are akin to the Pala inscriptions. We find from the inscriptions that the donors of many images belonged to Kanchi or Canjeeverami in South India. We cannot say how these South Indian monks came into the heart of Magadha; but it is most certain that the artists who cast our images were not influenced by any South Indian traditions. Unfortunately our inscribed pieces do not bear the names of artists who cast the Kurkihar images but since we know that one of our images bears the date 9th year of Devapala we may conjecture that it was cast by some eminent artists. In King Devapala's reign there did flourish artists, for the name of two artists have come down to us, Dhiman and his son Bitapala. The great historian Taranath tells us: 'In the time of King Devapala there lived in Varendra (Northern Bengal) an exceedingly skilful artist named Dhiman, whose son was Bitapala; both of these produced many works in cast-metal, as well as sculptures and paintings which resembled the work of the Nagas. The father and son gave rise to distinct schools. In painting the followers of the father were called the Eastern School; those of the son as they were most numerous in Magadha (Bihar) were called followers of the Madhyadesha School of Painting. So in Nepal the earlier schools of art resembled the old Western School; but in the course of time a peculiar Nepalese school was formed, which in painting and casting resembled rather the Eastern types.'

Among the inscribed images nine bear dates in the regnal years of the Pala Kings and in the following manner:—

One inscription of the 9th year of Devapala; one in the 28th year and three of the 32nd year of Rajyapala; one in the 31st year of Mahipala; and one in the 3rd year and two in the 19th year of Vighrahapala.

A notable aspect of the Pala Age is the Tantrik system—an important element of Hinduism. Tantrik means 'to grow', 'to spread' and the ritual as explained by that great archaologist Coomaraswamy is designed 'to awaken the Kundalini or Sleeping Goddess (Sakti) within the body of the disciple to the end that he may realise his own identity with the great Mother or Goddess who is manifested through the universe'. It is this system which has given vitality and



force to the Pala art and we find these characteristics in our Kurkihar metal images. The simplicity, dignity and a certain images were originally in silver or precious stones which was in Kurkihar images with their characteristic smiling faces, hardly need any detailed description. In fact their smile recalls the art of Greece of the 6th Century A.D. Most of the eyes of the images were originally in silver or precious stones which was in accordance with the fashioning of images in metal.

### **KURKIHAR IMAGES—MOSTLY BUDDHIST IMAGES.**

The Kurkihar images are mostly Buddhist images but there are a few Brahmanical examples. The difficulty is to make a selection from amongst so many interesting examples for the purposes of this article. Nine images of Buddha have been selected for the purposes of the guide and they may be described thus:—

- (a) Buddha (Arch. no. 9587), of slender type (See Plate XXV). The figure is gilded and about 6 inches in height.
- (b) Buddha (Arch. no. 9591), standing in varadamudra (See Plate XXV). The left hand holds the end of his garment. The garment covers both the shoulders. The three-headed Brahma is standing on the right. Indra is shown holding a bowl. Height about 3 feet.
- (c) Seated Buddha (Arch. no. 9597), in bhumisparśa mudra. The cloth is shown laterally on either side. Height about 12 inches. Inscribed (See Plate XXVI).
- (d) Seated Buddha (Arch. no. 9633), in bhumisparśa mudra on double lotus throne. Height 10 inches. Inscribed: 'The gift of the monk Viryavarmman, hailing from Kanchi' (See Plate XXVI).
- (e) Buddha (Arch. no. 9636), standing in abhaya mudra (See Plate XXVII). The end of his garment is shown in his left hand and the sanghat covers both of his shoulders and this is shown in folds across the body and arms. Height about 12 inches.
- (f) Crowned Buddha (Arch. no. 9742), in abhaya mudra on double lotus throne. Height 12 inches.

- (g) Buddha (Arch. no. 9743), in dharmachakra mudra. His garment covers both the shoulders. Deer shown on either side of wheel. On the right are shown kneeling male devotees. Height 9 inches.
- (h) Buddha (Arch. no. 9790), shown with ornamental line of folds at narrow intervals. Height about 3 feet.
- (i) Buddha (Arch. no. 9792), standing on lotus in varadamudra (Fig. ). His left hand holds the end of the sanghati as in other figures and covers the left shoulder. The figure is gilded. Height about 20 inches

The three beautiful images of Avalokitesvara are as follows :—

- (a) Avalokitesvara with figures of devotees (Arch. no. 9619). Height 1 foot.
- (b) Avalokitesvara seated on lion (Arch. no. 9623) Fig. Male devotee is shown in front of the right leg. Height about 9 inches.
- (c) The inscribed Avalokitesvara with four arms (Arch. no. 9788, Fig. ) Height 2 feet 6 inches.

In the list of outstanding and perfectly executed works of art mention may be made of the inscribed image of Lokanatha (Arch. no. 9618). The inscription reads 'the gift of the Sthavira Manjusri of Kanchi'. Height about 12 inches. Another fine example of work may be seen in the gold-plated image of the seated Lokanatha (Arch. no. 9786, Fig. ) Height about 12 inches.

The notable example of art may also be seen in the inscribed figure of Vagiswara seated on lion (Arch. no. 9622, Fig. ). Height about 7 inches. The inscription may be read thus : 'of the merchant Maneka, the son of Janu'.

A striking example of high workmanship may be seen in the four-armed Tara (Arch. no. 9630), standing with slight bend with her left hip projecting (height 12 inches). Another fine example of seated Tara (Arch. no. 9751) is eight-armed and wears a high jatamukuta. The hands hold trident, shield, sword, fruit, book, noose, ankusa and vajra (height about 15 inches). The standing Tara (Arch. no. 9770)

with two female attendants has her own peculiarities. Her ribs are marked in modelling as we find in stone sculptures of the medieval period. Her height in 12 inches stone sculpture having such characteristics may be seen at the Patna Museum. The most attractive workmanship may be seen in the seated image of Tara (Arch. no. 9795). (See **Plate XXIII**). The elegance of this figure, combined with the same sense of vitality which marks the other figures of this type in the Kurkihar collection, is characteristic of the art of the Pala and Sena periods. The folded drapery is curling up near her right leg and the end of it is similarly curling up and projecting on her right hip. Her silver eyes strike the eye. On either side of the slightly elongated *śirashakra* may be seen Kinnara and Kinnari. The figure is about 1 foot in height.

The metal image of Vasudhara holds staff in his left hand (Arch. no. 9738). The right hand is shown in varadamudra with a fruit. Height about 8 inches.

In the list of Brahmanical images attention may be paid to the inscribed figure of Balaram (Arch. no. 9791) (See **Plate XXVII**). Though the meaning of the inscription on it is not fully clear, it is evident that it records the gift of the image to Mallapora (possibly a monastery) by the wife of Sidhma, who was a resident of the Saddhu village in Vahiravana. Height about 14 inches.

It will, therefore, be seen that the metal images from Kurkihar are as important as the Mauryan and Gupta finds to the history of art and culture. Not only to the history of Indian art but also to the history of Buddhism they are equally important. They range from approximately the 9th to the 11th centuries A.D. and represent half a millennium of the Buddhist creed in that part of India. The Kurkihar collection as a whole is the most unique metal group of the Pala and Sena periods and the Patna Museum can well be proud to possess it. Since a large number of these images are inscribed, they considerably strengthen our knowledge of early medieval works of art in Central and East India. Studied in connection with the very similar images found at Nalanda, they give a full insight into the development of Buddhism in these centuries and the connection of Indian art at that phase with the art of Greater India and especially of Java. The discovery of these metal images from Kurkihar shows the importance of Bihar in the history of India.

## APPENDIX.

Register number of the antiquities described in the Guide Book with their Provenance.

Register no.	Provenance.	Page	Register no.	Provenance.	Page.
1	Manbhum	17	1817	Basarh	30
4	Ditto	16	1845	Ditto	29
5	Ditto	17	1886	Ditto	30
6	Ditto	16	2651/2	Ditto	19
8	Ditto	16	2770	Hajipur	5
18	Monghyr	14	2771	Shahabad	6
15	Manbhum	17	2870	Belwa	34
16	Sambhalpur	17	2901	Do.	18
23	Monghyr	12	3124	Amravati	8
64	Benisagar	10	3725	Ditto	8
65	Ditto	11	3745	Cuttack	16
67	Ditto	17	3817	Bijaur (U. P.)	3
104	Bodh-Gaya	17, 14	3981	Kumrahar	6
131	Didarganj	4	4152	Bulandibagh	20
153	Bodh-Gaya	12	4154	Ditto	20
187	Bulandibagh	6	4175	Ditto	20
195	Saran (Belwa)	14	4176	Ditto	18
196	Ditto	14	4177	Ditto	22
197	Ditto	13	4178	Ditto	22
220	Palamanu	3	4181	Ditto	22
237	Mayurbhanj	3	4183	Ditto	18
266	Ranchi	3	4200	Ditto	27
267	Ditto	3	4202	Ditto	27
278	Ditto	3	4222	Ditto	30
584	Singhbhum	3	4225	Ditto	27
666	Ditto	3	4226	Ditto	24
1321	Bharhut (C. I.)	6	4227	Ditto	24
1322	Ditto	6	4229	Ditto	24
1323	Ditto	6	4232	Ditto	29
1569	I. ar	12	4251	Ditto	30
1574	S. math	11	4255	Ditto	25
1686	Si	16	4263	Ditto	25
1680	ya	11	4276	Ditto	26
1681	to.	11	4283	Ditto	26
1692		11	4289	Ditto	26
1773		28	4293	Ditto	31
1781		33	4294	Ditto	31
1811	to	32	4307	Ditto	32

Register no.	Provenance.	Page.	Register no.	Provenance.	Page.
4319	Bulaudi bagh ...	32	6070	Patna ...	27
4321	Ditto ...	33	6075	Ditto ...	27
4330	Kunrabar ...	20	6088	Ditto PL XI	26
4350	Ditto ..	28	6292	Buxar ...	21
4369	Ditto PL XIII	31	6299	Ditto ...	21
4376	Ditto ...	31	6300	Ditto PL XXI	21
4381	Ditto PL XIV	32	6301	Ditto ...	19
4384	Ditto ...	33	6303	Ditto ...	20
4404	Ditto PL XVIII	33	6314	Ditto ...	24
4408	Ditto ...	32	6320	Ditto ...	32
4419	Ditto PL XIX	34	6324	Buxar ...	26
4420	Bulandibagh PL XXIV	23	6335	N. W. F. ...	6
4425	Kumrahar PL II	5	6337	Benaras ...	7
4426	Ditto ...	5	6481	Ditto ...	17
4430	Ditto ...	5	6488	Shahabad ...	9
4442	Ditto ...	10	6490	Udaygiri, Cuttack ...	15
4443	Ditto ...	10	6495	Ditto ..	15
4448	Ditto PL III	9	6496	Ditto ...	15
4449	Ditto ...	10	6497	Ditto ...	15
5811	Mathura ...	7	6498	Ditto ...	15
5812	Ditto PL IV	7	6499	Ditto ...	15
5817	Ditto PL III	11	6502	Ratnagiri, Cuttack ...	15
5829	Ditto ...	7	6517	Buxar ...	21
5835	Ditto ...	17	6528	Chansa PL XXIII	34
5842	Ditto ...	18	6564	Bodh-Gaya ...	6
5865	N. W. F. ...	9	6566	Ditto ...	10
5868	Ditto ...	9	6584	Buxar ... PL XXII	21
4869	Ditto ...	9	6605	Ditto PL XXII	21
6870	Ditto ...	9	6607	Ditto PL XXII	21
5882	Ditto ...	9	6608	Ditto ...	21
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6003	Shahabad PL V	10, 9	6618	Ditto ...	28
6004	Ditto ...	10	6655	Ditto ...	28
6008	Ditto ...	10	6657	Ditto ...	38
6011	Ditto ...	10	6663	Ditto ...	31
6014	Hilsa, Patna ...	11	6680	Ditto ...	26
6015	Shahabad PL V	11	6689	Ditto PL XVIII	21
6016	Amravati ...	7	6692	Ditto ...	...
6017	Ditto ...	7	6760	Ditto ...	34
6046	Gaya ...	13	6767	Patna ...	34
6047	Ditto ...	13	6804	Buxar ...	33
6055	Patna ...	20	6847	Mathura ...	22
6067	Ditto ...	23	6859	Ditto ...	24
			6914	Ditto ...	25
			6955	Ditto PL XXIV	31
			6987	Ditto ...	32

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7012	Ditto ...	30	7952	Ditto ...	11
7023	Ditto ...	25	7996	Patna PL XV	30
7045	Ditto ...	24	8038	Lohanipur, Patna ...	5
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7059	Ditto ...	24	8178	Patna City ..	6
7145	Ditto ...	26	8373	Nalanda ...	14
7186	Ditto ...	25	8375	Ditto ...	14
7190	Ditto ...	25	8376	Ditto ...	14
7199	Ditto PL XV	25	8428	Saran (Eksari) ...	12
7205	Ditto PL XVI	18	8498	Bulandibagh ...	18
7210	Ditto ..	32	8499	Ditto ...	19
7215	Ditto ...	29	8501	Ditto ...	19
7216	Ditto PL XX	32	8502	Ditto ...	19
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7608	Mathura ...	7	8539	Ditto ...	29
7614	Kausambi ...	34	8543	Ditto ...	25
7623	Ditto ...	11	8551	Ditto ...	26
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7704	Ditto ...	33	8557	Ditto ...	31
7708	Ditto ...	28	8570	Patna ... PL XIX	39
7714	Ditto PL XXIV	28, 24	8689	Ditto ...	26
7763	Ditto PL XXIV	34	8708	Ditto PL VIII	31
7804	Mathura PL XVIII	18	8722	Ditto PL XIII	18
7810	Ditto ...	28	8855	Ditto PL XII	26
7811	Ditto ...	29	8857	Ditto PL X	30
7816	Ditto PL XXIII	18	8859	Ditto ...	27
7817	Ditto ...	21	8860	Ditto PL XVI	24
7818	Ditto ...	19	8862	Ditto ...	20
7824	Ditto PL XIV	33	8863	Ditto ...	20
7884	Kausambi ...	30	8912	Ditto PL XII	18
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7879	Ditto PL XIX	31	9027	Ditto ...	26
7881	Ditto ...	30	9093	Ditto ...	26
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7903	Ditto ...	28	9271	Ditto PL XVII	29
7907	Ditto ...	32	9292	Ditto PL VIII	19
7917	Ditto ...	32	9307	Ditto ...	23
7919	Ditto ...	34	9399	Ditto ...	19
7921	Ditto ...	27	9445	Ditto ...	30

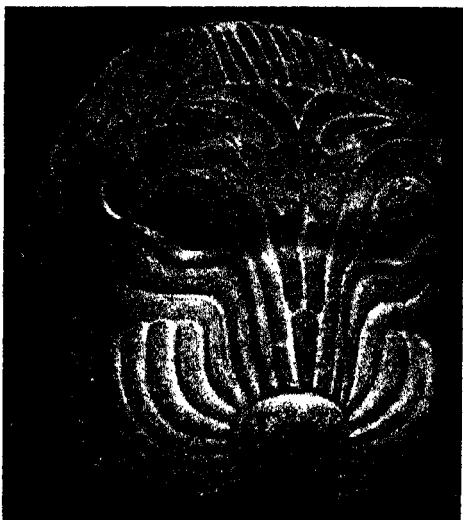
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9455	Patna PL XVII	27	9738	Kurkihar, Gaya ...	40
9471	Ditto PL XX	30	9741	Ditto ...	30
9478	Ditto PL XIV	23	9742	Ditto ...	38
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9686	Ditto PL XXVII	38	10610	Eksari, Saran PL VII	12
			10611	Ditto ,, PL VII	13



134. Didarganj Yakshi, Patna City.



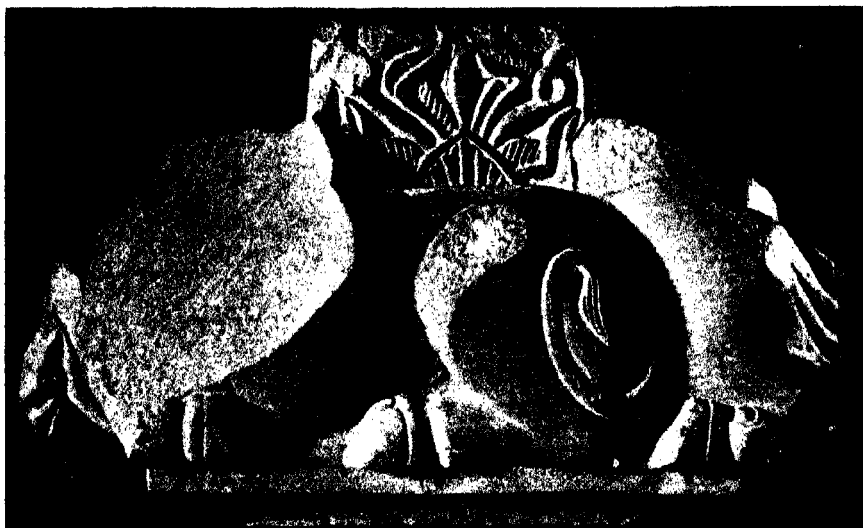
Plate II



2771. Lion's Head, Masarh.



4425. Head, Kumrahar.



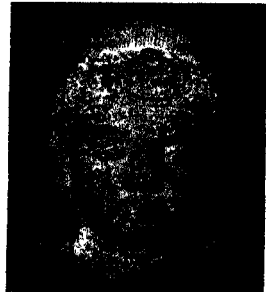
2770. Bull Capital, Hajipore.



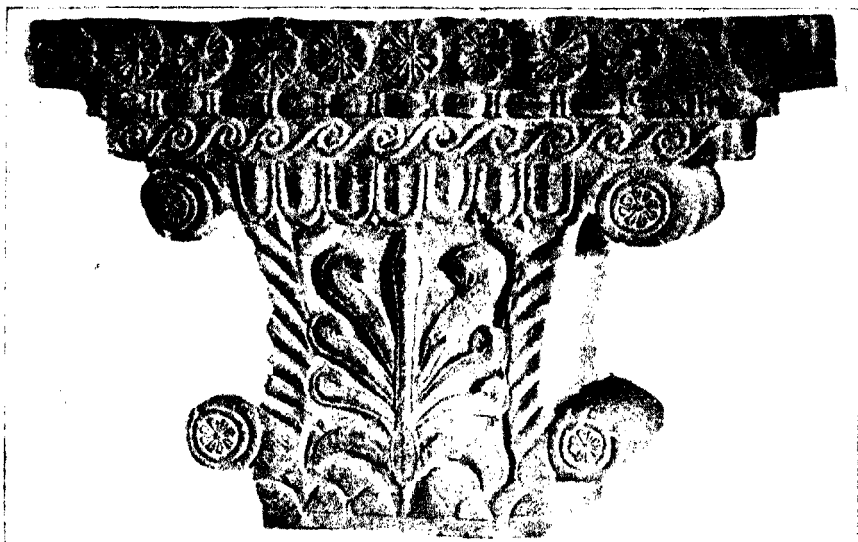
8178. Mithuna Couple, Patna City.



4448. Buddha Head, Kumrahar.



5817. Head, Mathura.



187. Capital of Pillar, Bulandibagh.



5812. Fragment of Post, Mathura.



64. Vishnu. Benisagar.



6015. Surya. Shahabad.



6003. Kartikeya, Shahabad.

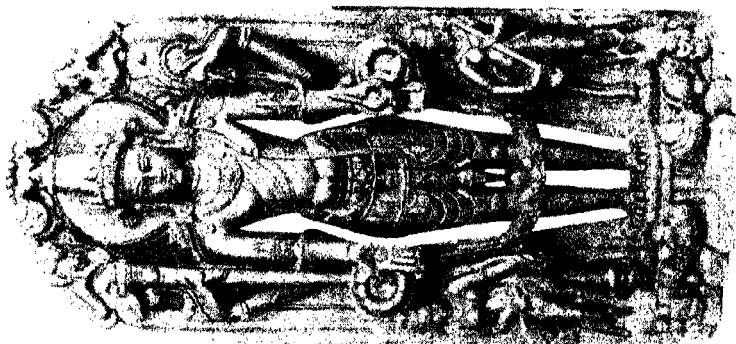
Plate VI



1682. Maitreya, Gaya.



1680. Avalokitesvara, Gaya.



10610. Vishnu, Saran.



10611. Ganesa, Saran.



3745. Khadiravani Tara, Cuttack.



4152. Head, Bulandibagh.



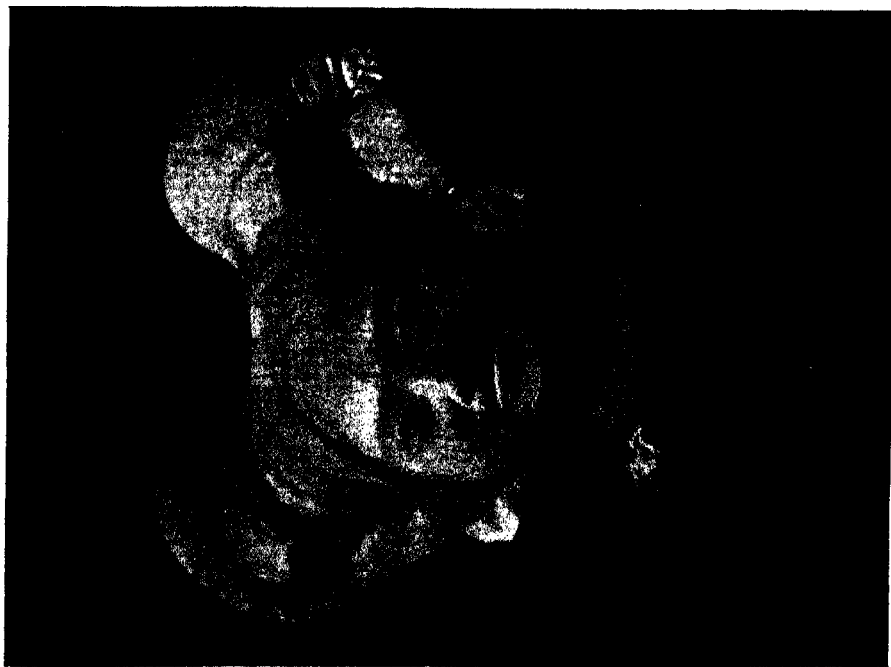
8708. Head, Patna.



9292. Figurine, Patna.



4226. Laughing Boy, Bulandibagh.



4178. Smiling Girl, Bulandibagh.



Plate X



8510. Dancing Girl, Bulandibagh.



8857. Elephant, Patna.



9509. Griffin, Patna.



4177. Dancing Girl, Bulandibagh.



7217. Head, Mathura.



6088. Horse, Shahabad.

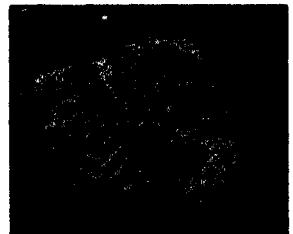
Plate XII



8508. Dancing Girl, Bulandibagh.



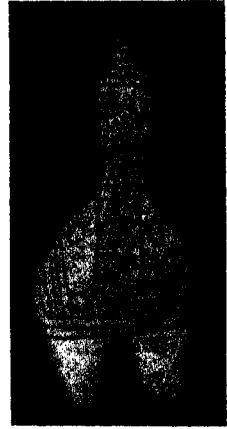
8912. Horse, Patna.



8855. Elephant, Patna.



4200. Female Figure, Bulandibagh.



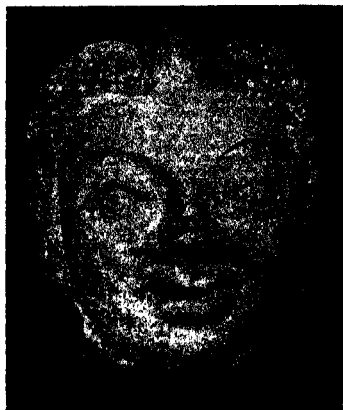
8722. Snake Goddess, Patna



4369. Female Figurine, Kumrahar.



9473. Torso, Patna.



7824. Head, Mathura.



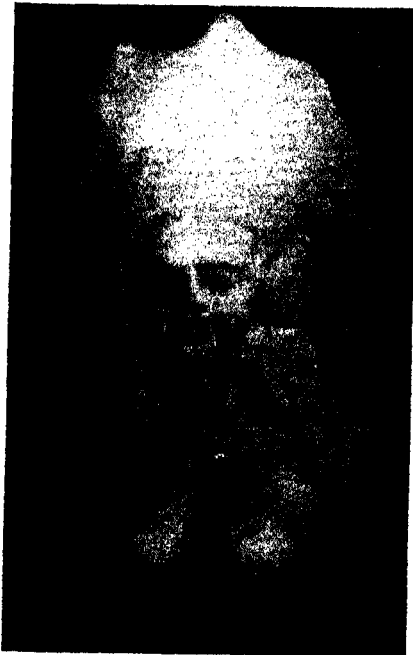
4381. Female figure, Kumrahar.



1773. Female figure, Basarh.



7996. Female figure, Patna.



4183. Bust, Bulandibagh.



7199. Head, Mathura.



9473. Torso, Patna.



7824. Head, Mathura.



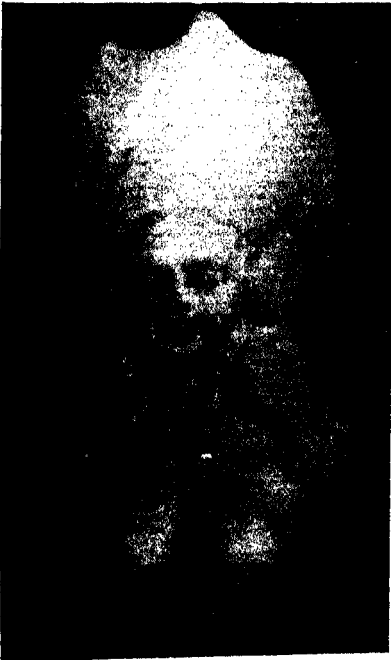
4381. Female figure, Kumrahar.



1773. Female figure. Basarh.



7996. Female figure, Patna.



4183. Bust, Bulandibagh.



7199. Head, Mathura.





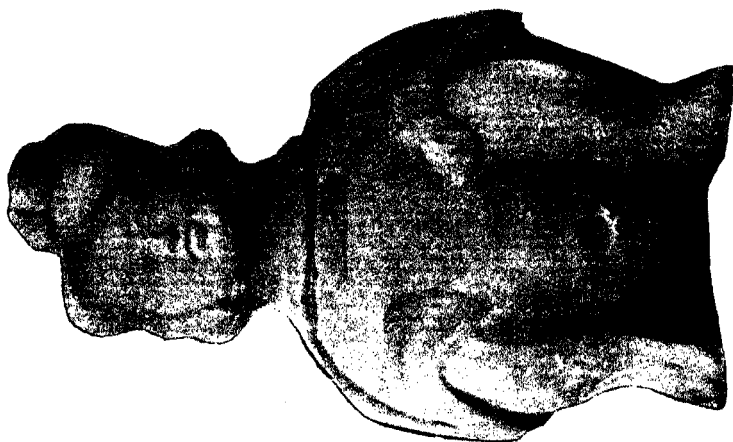
8860. Male figure, Patna.



4176. Bust, Bulandibagh.



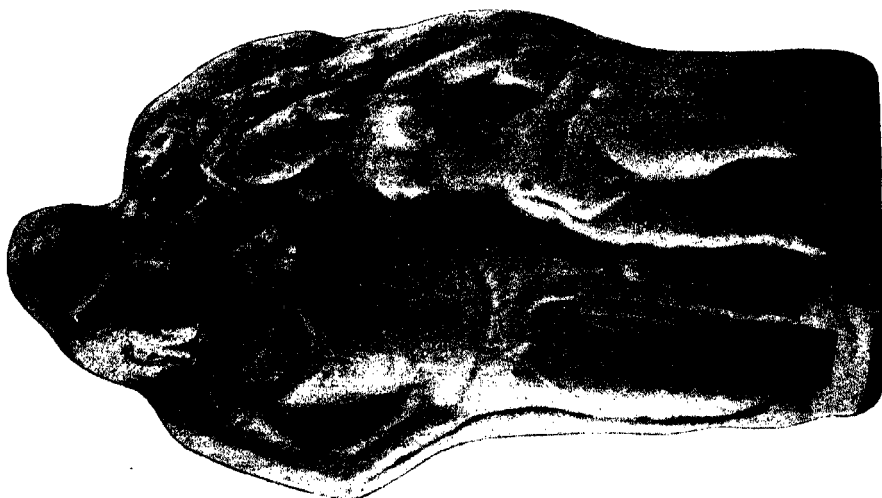
7205. Head, Mathura.



9271. Boy, Patna.



9455. Bust, Patna.



9586. Mithuna Couple, Patna.

Plate XVIII



7804. Female figure, Mathura.



6612. Head, Buxar.



6689. Head. Buxar.



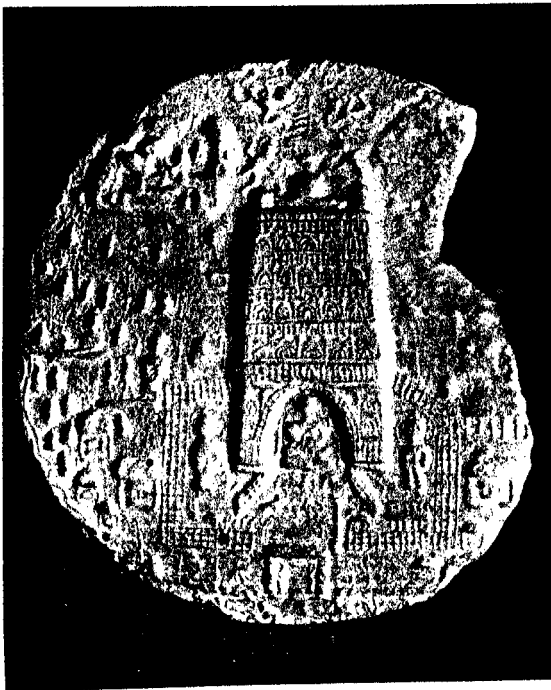
4404. Head, Kumrahar.



8570. Sun Plaque, Patna.



7879. Bust, Kausambi.

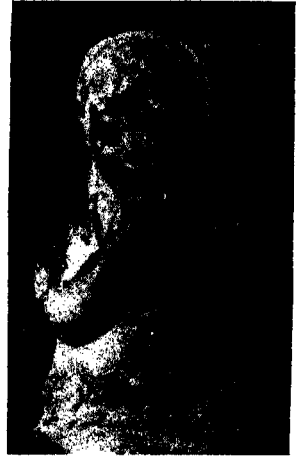


4419. Bodh-Gaya Plaque, Kumrahar.

Plate XX



1885. Ram Cart, Basrah.



7216. Child, Mathura.



9471. Head, Patna.



6300. Female figure, Buxar.



6607. Head, Buxar.



6584. Head, Buxar.



6605. Head, Buxar.



6528. Ramayana Scene, Chausa.



2901. Head, Belwa.



7816. Bust, Mathura.



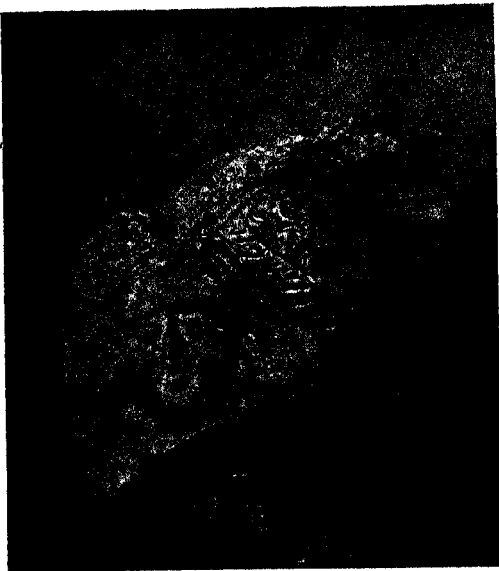
Plate XXIV



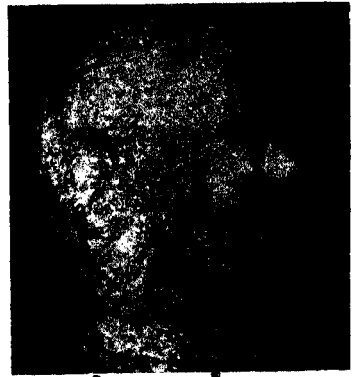
4420. Head, Bulandibagh.



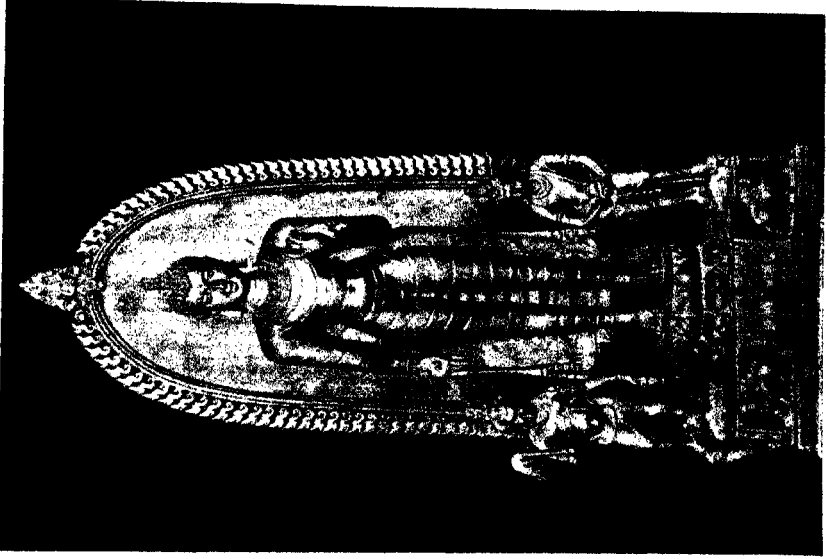
6955. Head, Mathura.



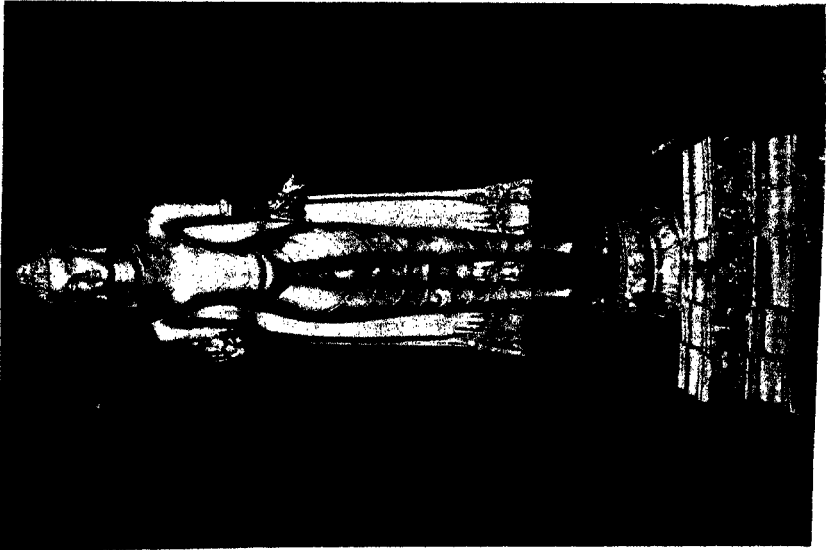
7714. Head, Kausambi.



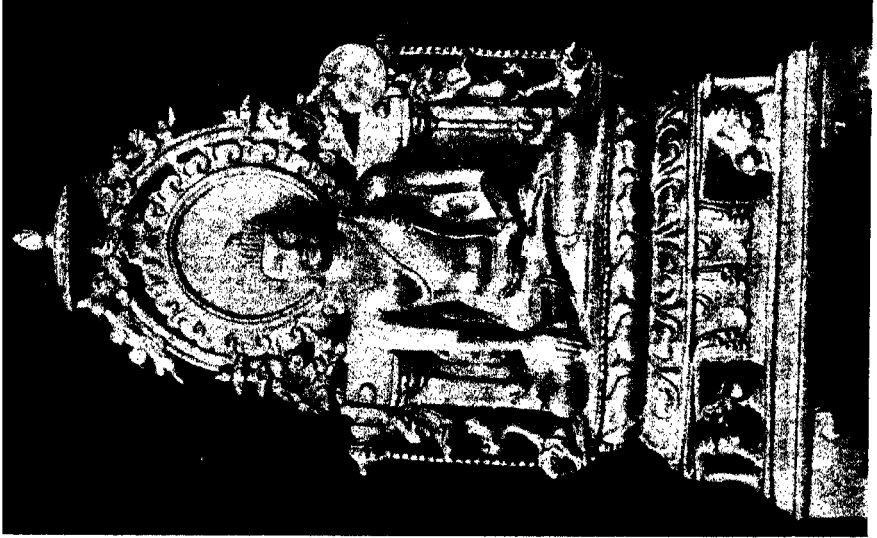
7763. Head, Kausambi.



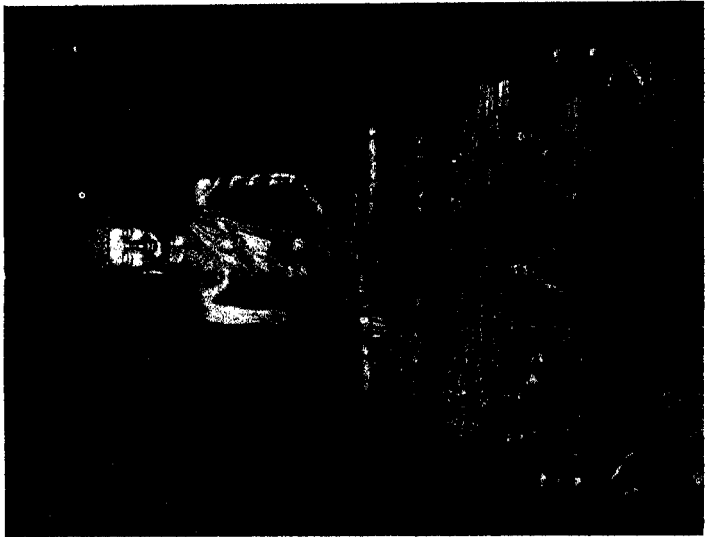
9591. Buddha, Kurkihar.



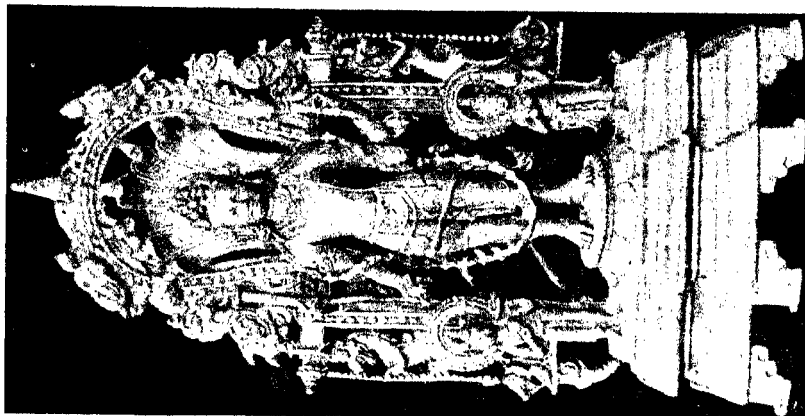
9587. Buddha, Kurkihar.



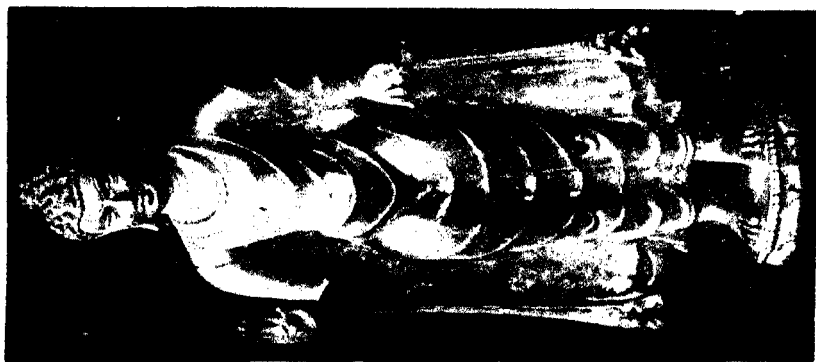
9633. Buddha, Kurkihar.



9597. Buddha, Kurkihar.



9791. Balarama. Kurkihar.



9636. Buddha. Kurkihar.



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